ORGAN 4.

H. T. Gilbertho

Affectionately Inscribed to
E. H. TURPIN ESQRE

TEMA con VARIAZIONI

FROM

Beethoven's Septett

Arranged for the

ORGAN

BY

JAMES TURPIN.

Ent. Sta. Hall.

Price 4/-

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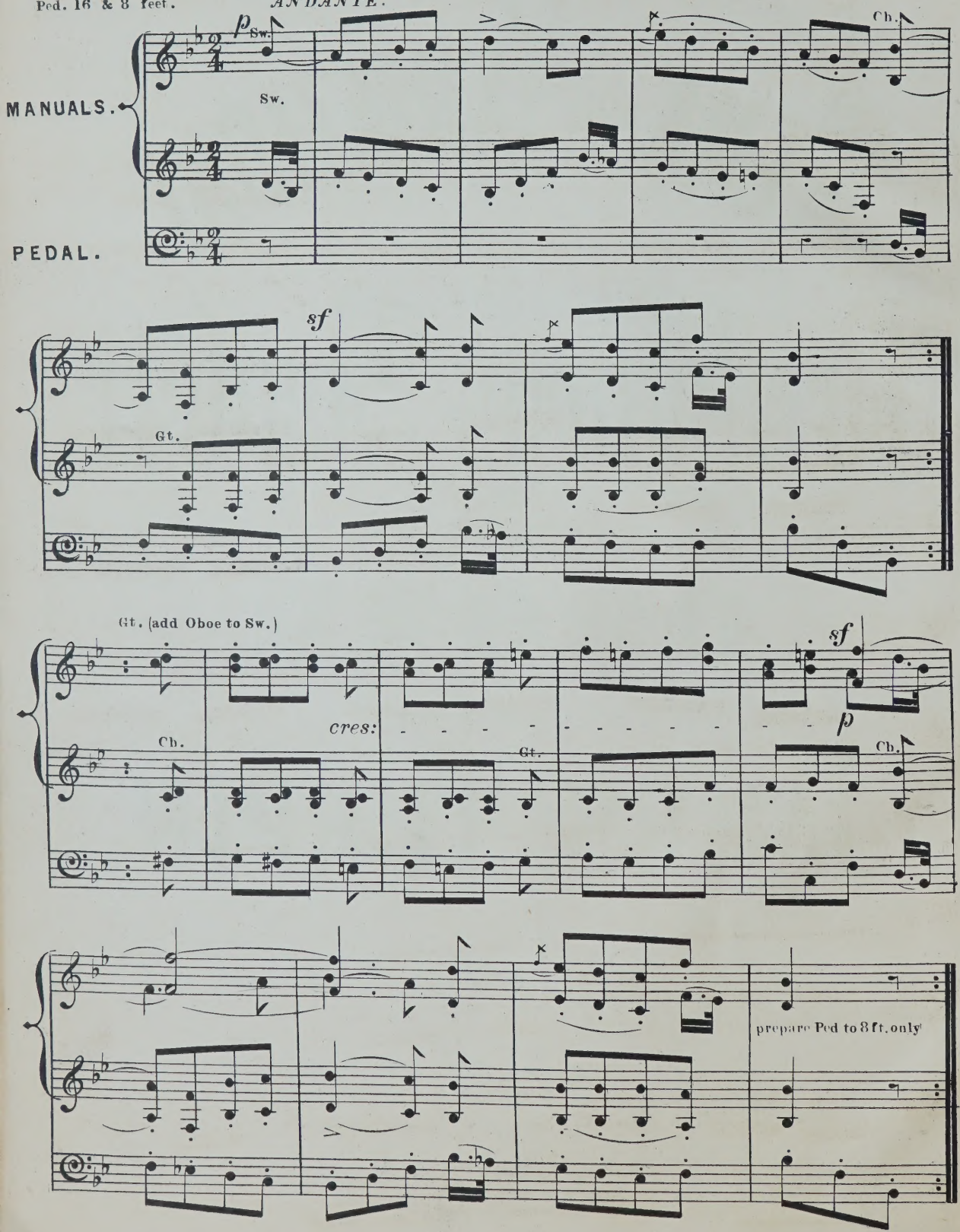
TEMA CON VARIAZIONI.

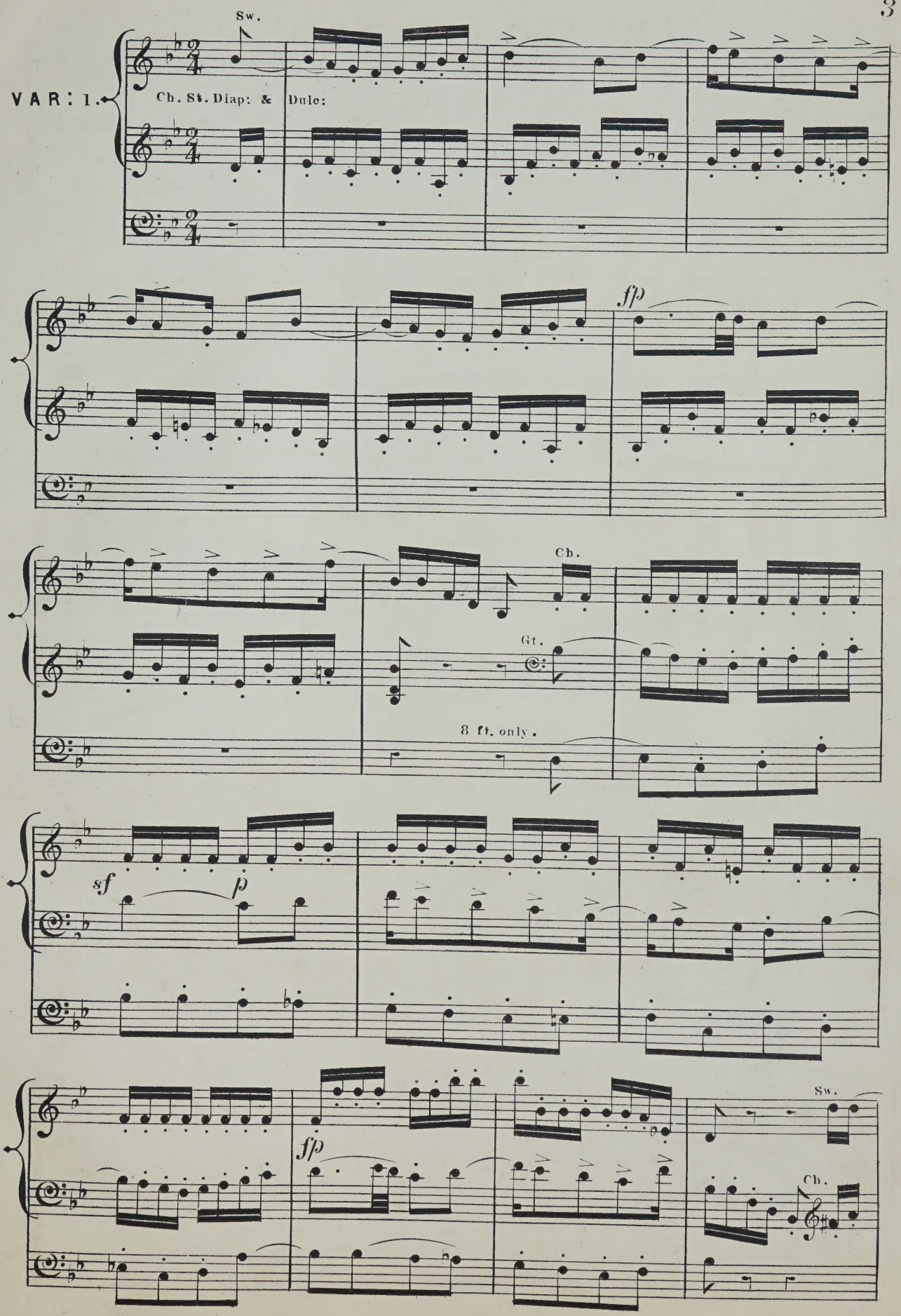
FROM

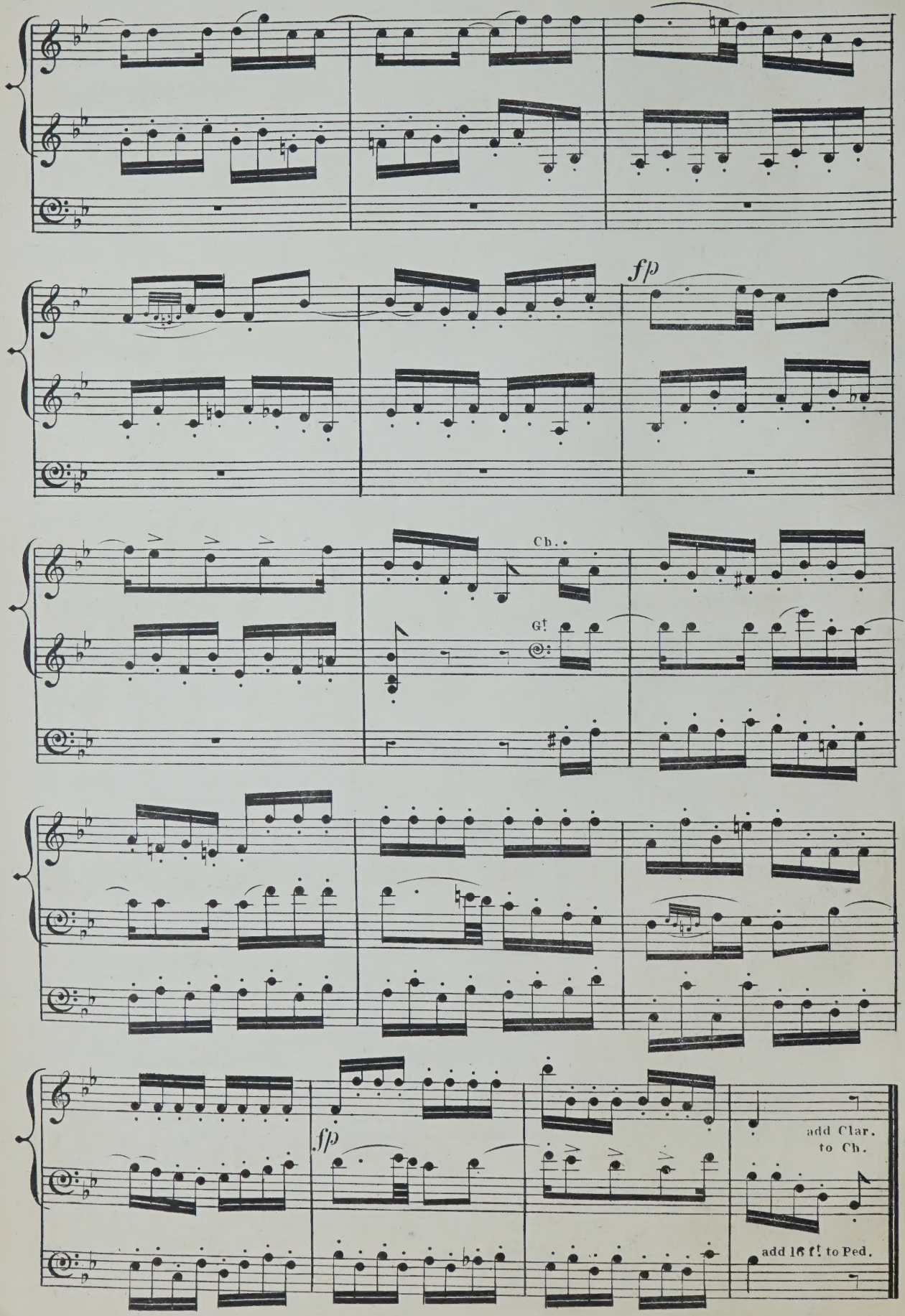
BEETHOVEN'S SEPTETT.

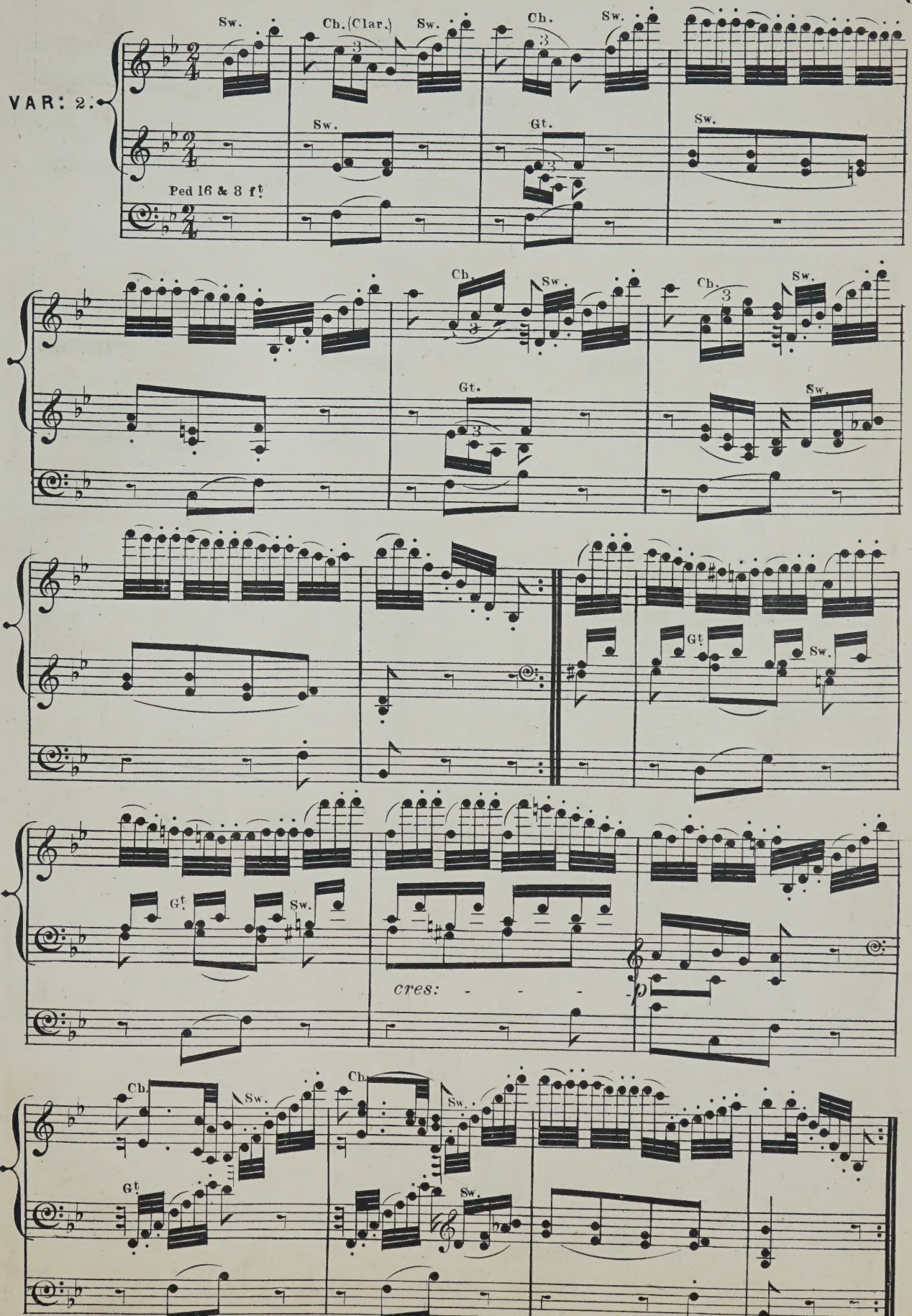
Swell 8 ft. Diap. Gt. stopped Diap. or Gamba coupled to Sw.
Ch. Clarionet & Stopped Diap.
Ped. 16 & 8 feet.

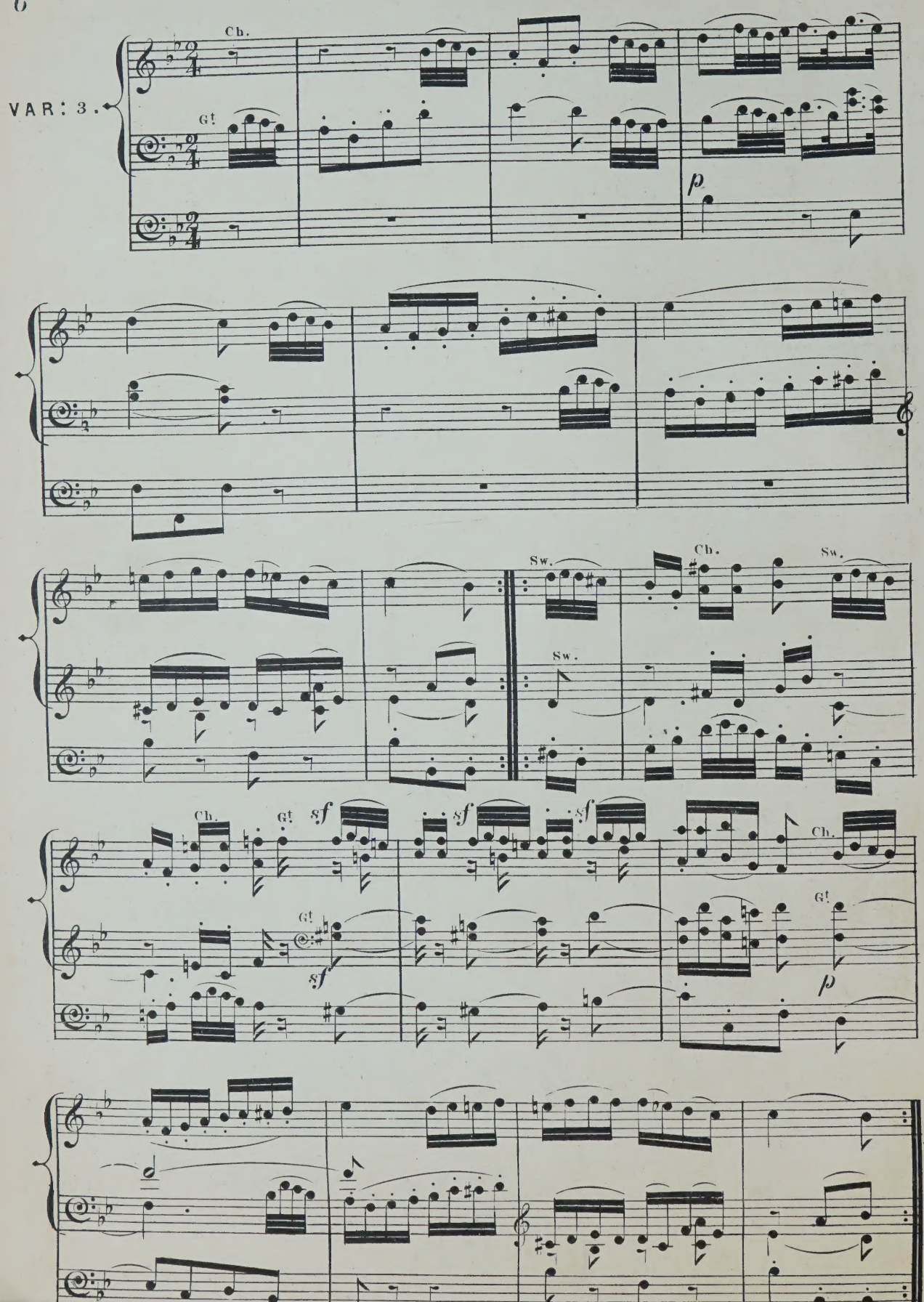
ARRANGED BY JAMES TURPIN. F.C.O.

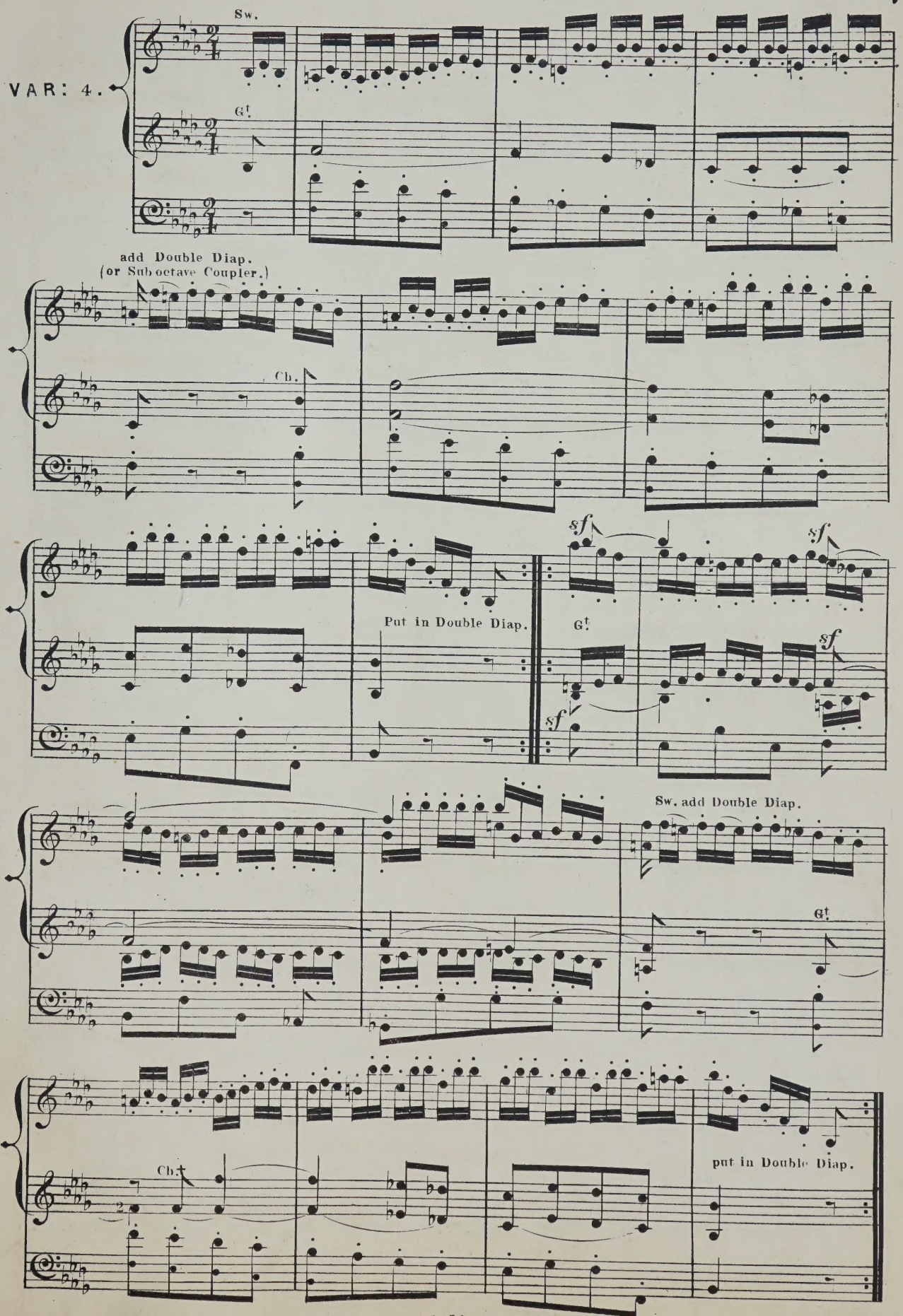


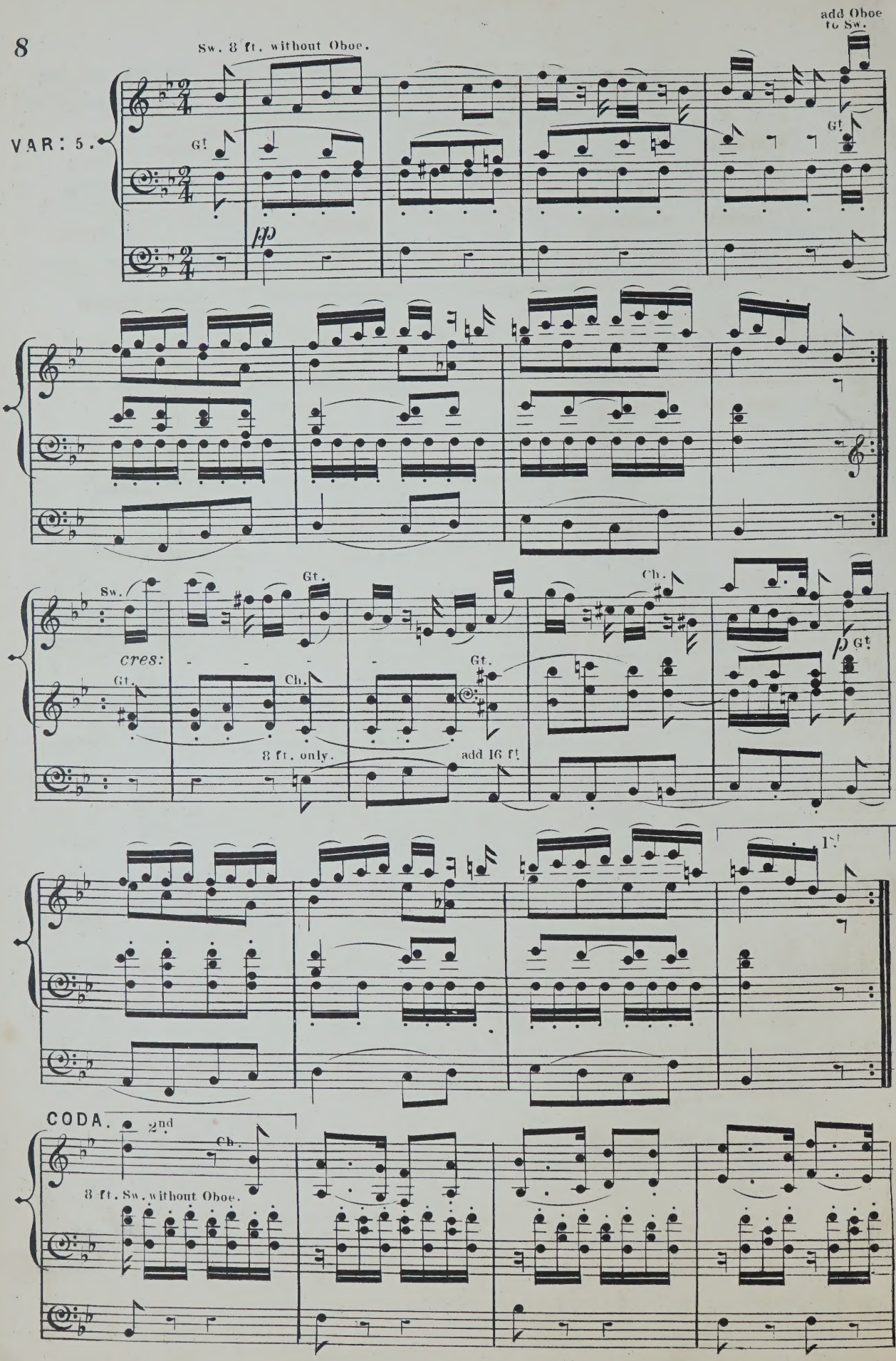

VAR: 1.
Sw.
Ch. St. Diap: &
Dulc:
fp
Ch.
Gt.
8 ft. only.
sf
p
fp
Sw.
Ch.

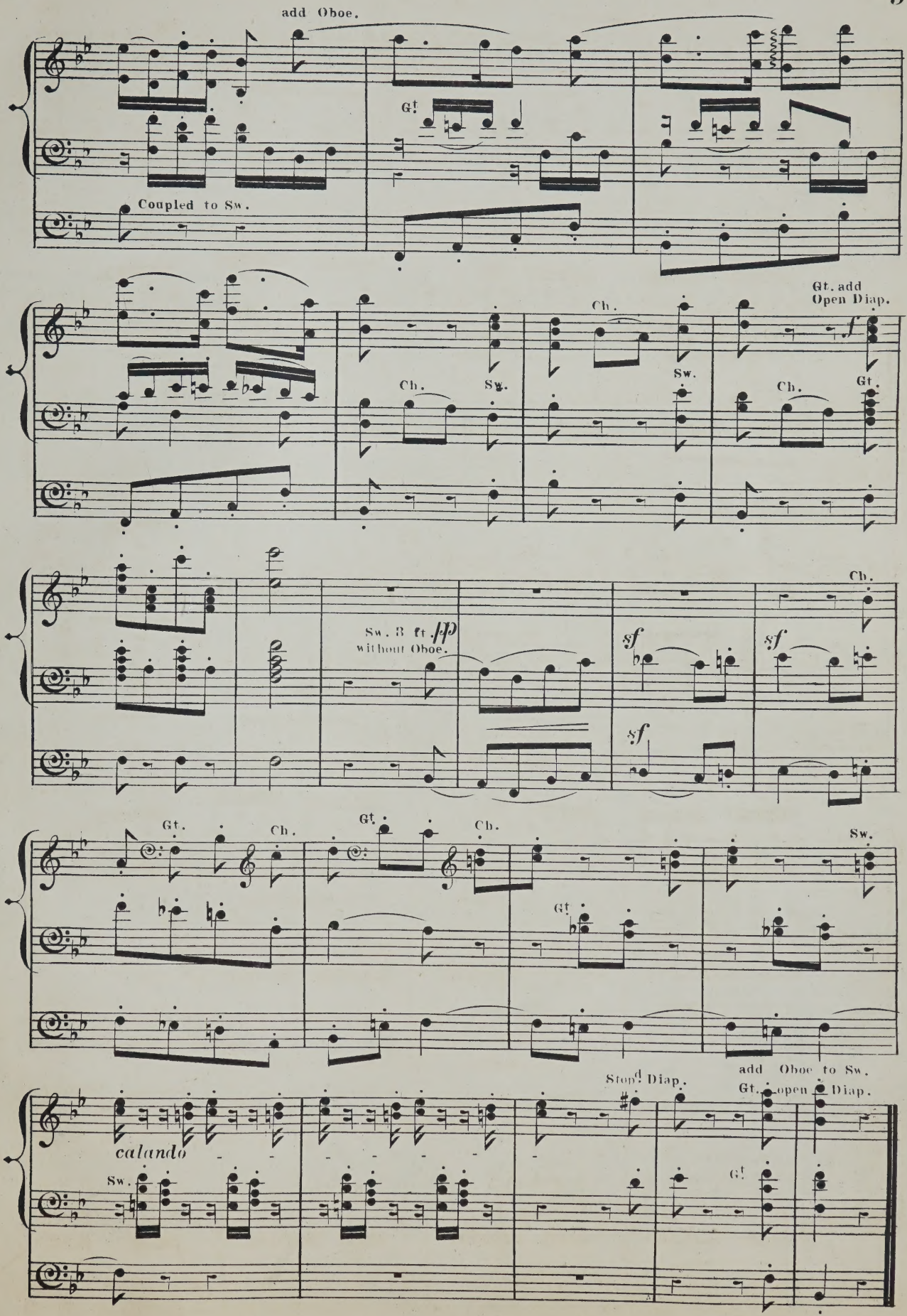

fp
Ch.
Gt
fp
add Clar.
to Ch.
add 16 ft to Ped.


VAR: 2.
Sw.
Ch. (Clar.)
Sw.
Ch.
Sw.
Sw.
Gt.
Sw.
Ped 16 & 8 ft
Ch.
Sw.
Ch.
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.
Sw.
cres:
p
Ch.
Sw.
Ch.
Sw.
Gt.
Sw.


VAR: 3.
Ch.
Gt
p
Sw.
Sw.
Ch.
Sw.
Ch.
Gt
sf
sf
sf
Ch.
Gt
sf
Gt
p


VAR: 4.
Sw.
Gt.
add Double Diap.
(or Sub octave Coupler.)
Ch.
Put in Double Diap.
sf
Gt.
Sw. add Double Diap.
Gt.
Ch.
put in Double Diap.


Sw. 8 ft. without Oboe.
add Oboe to Sw.
VAR: 5.
Gt.
pp
Sw.
cres:
Gt.
Ch.
8 ft. only.
add 16 ft.
p Gt.
1st
CODA.
2nd
8 ft. Sw. without Oboe.


add Oboe.
Gt.
Coupled to Sw.
Ch.
Sw.
Gt. add Open Diap.
Ch.
Sw.
Gt.
Sw. 8 ft. without Oboe.
pp
sf
sf
sf
Ch.
Gt.
Ch.
Gt.
Ch.
Gt.
Sw.
calando
Sw.
Stopd Diap.
add Oboe to Sw.
Gt. open Diap.
Gt.

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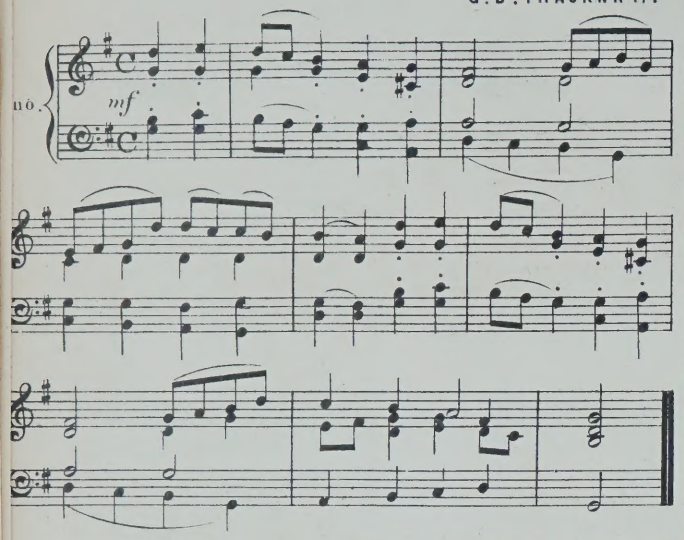

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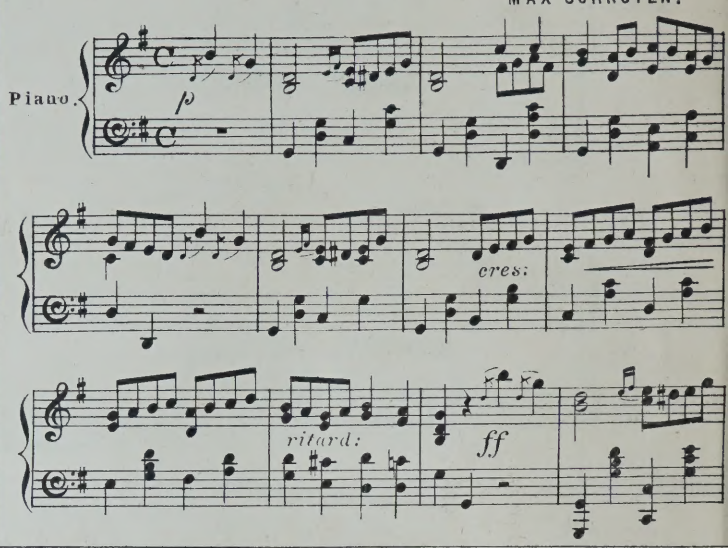

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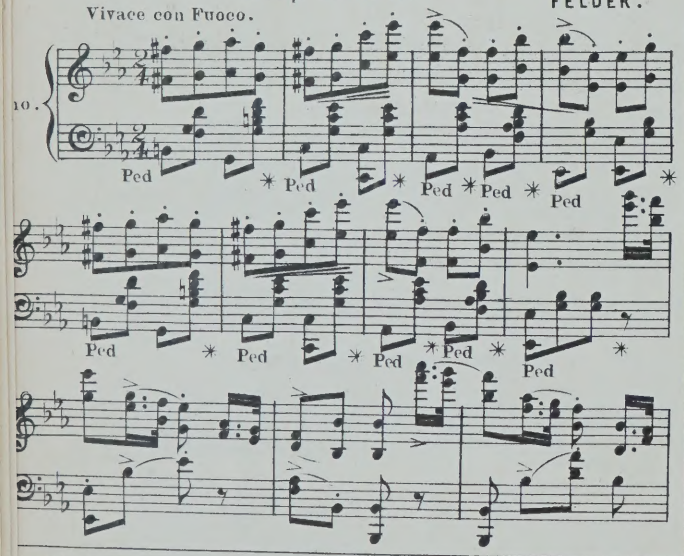

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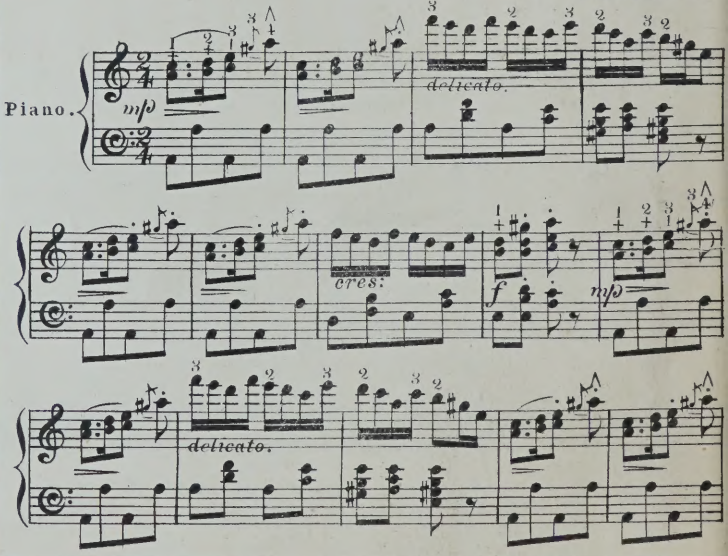

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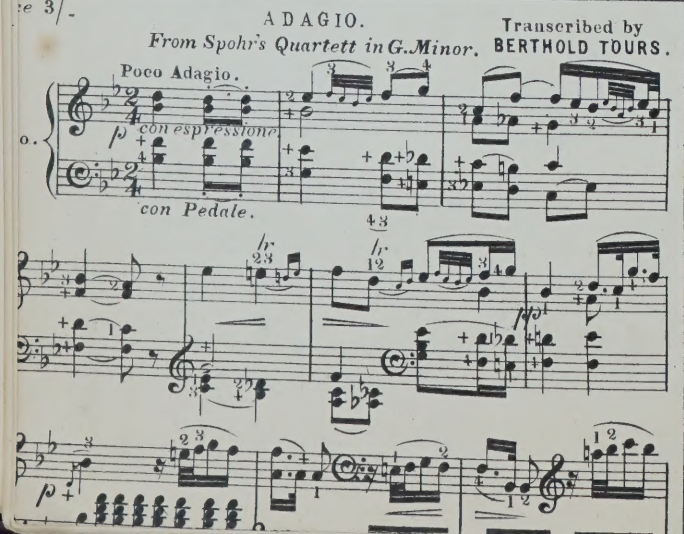
Transcribed by BERTHOLD TOURS.



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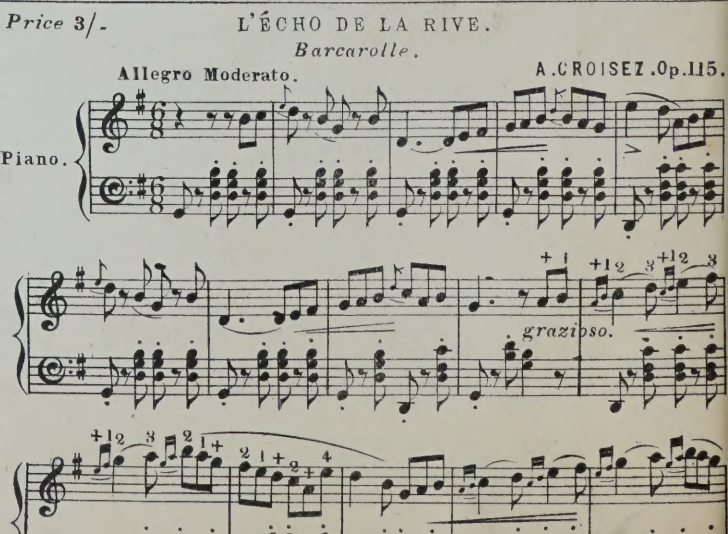

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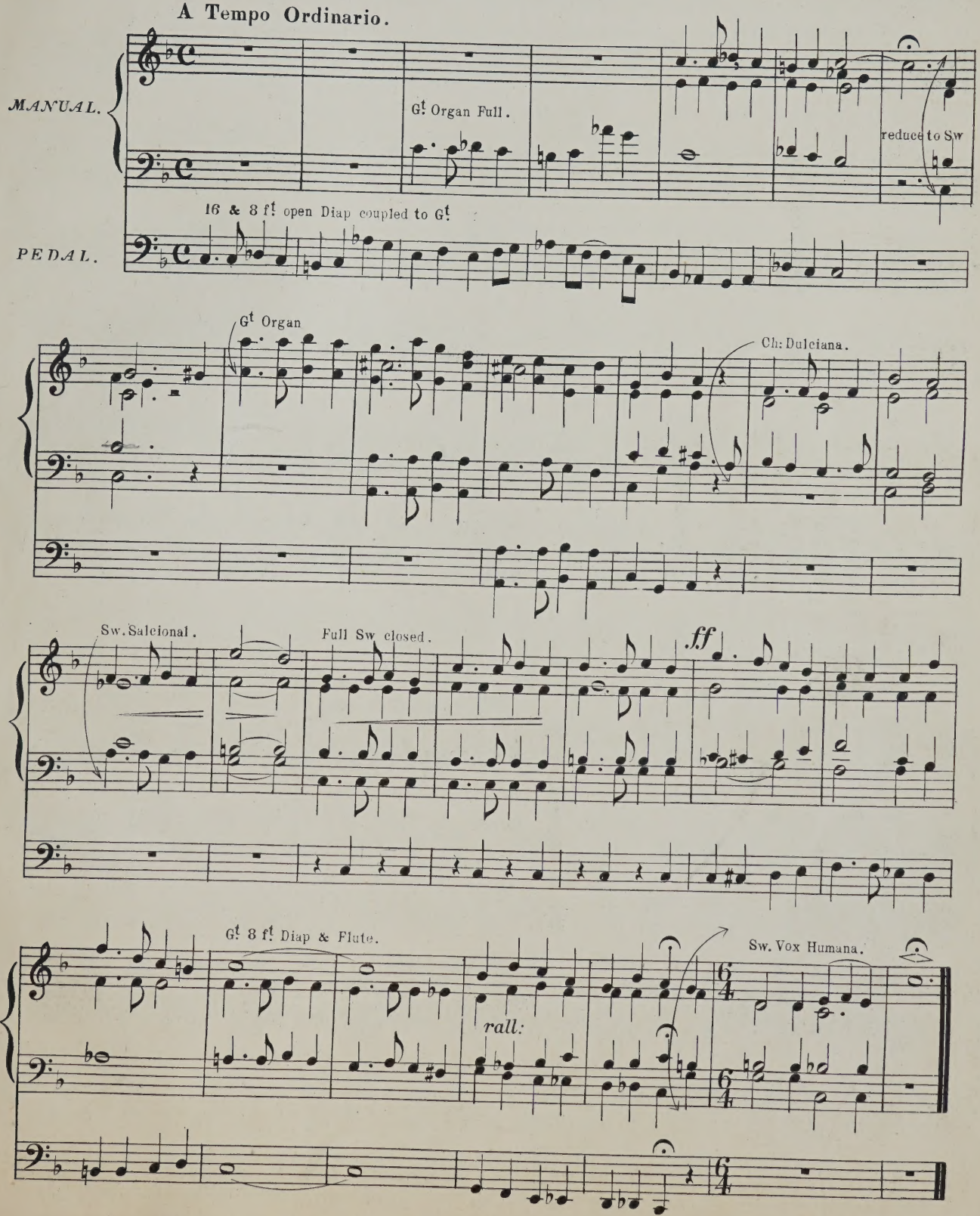
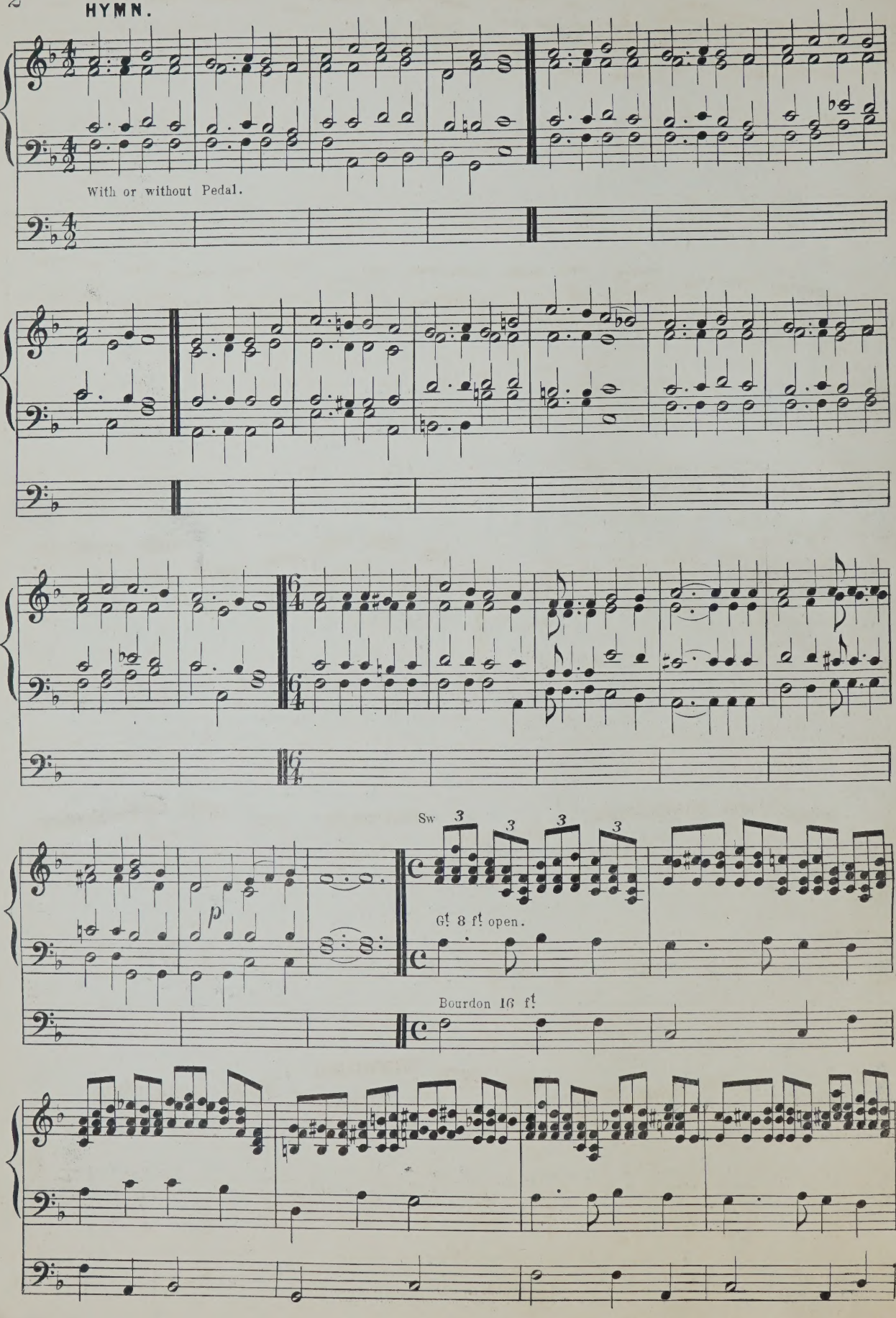
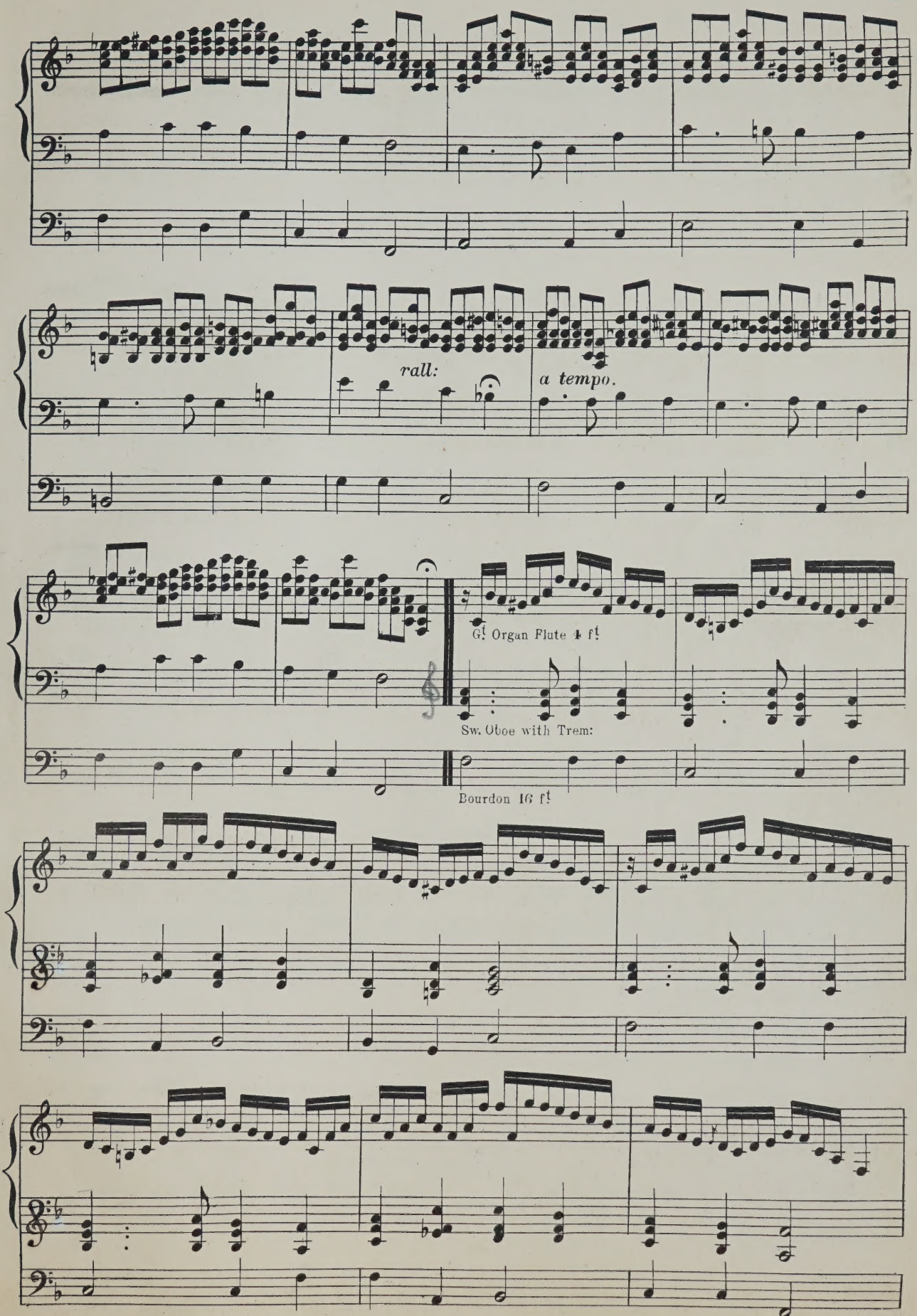
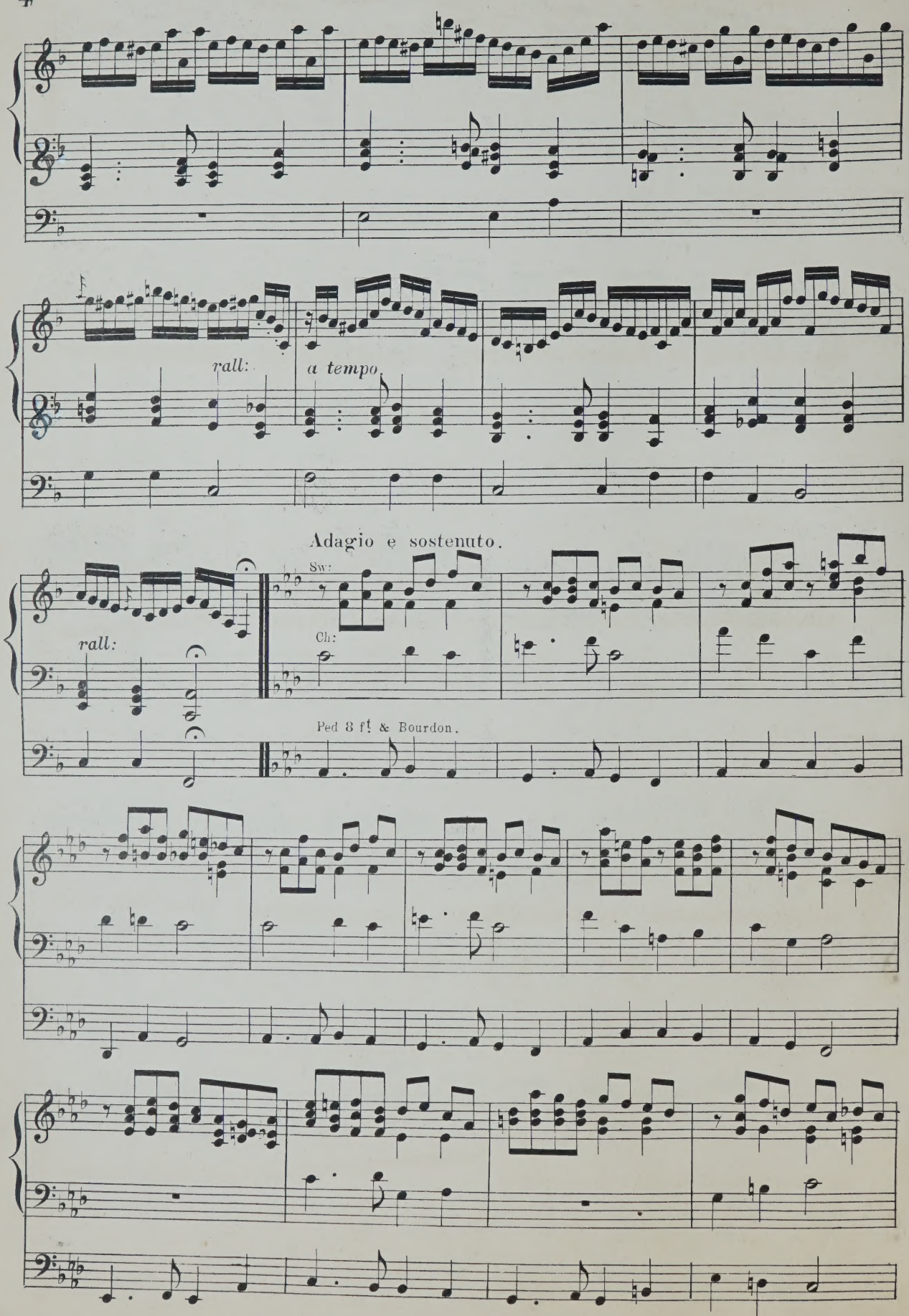
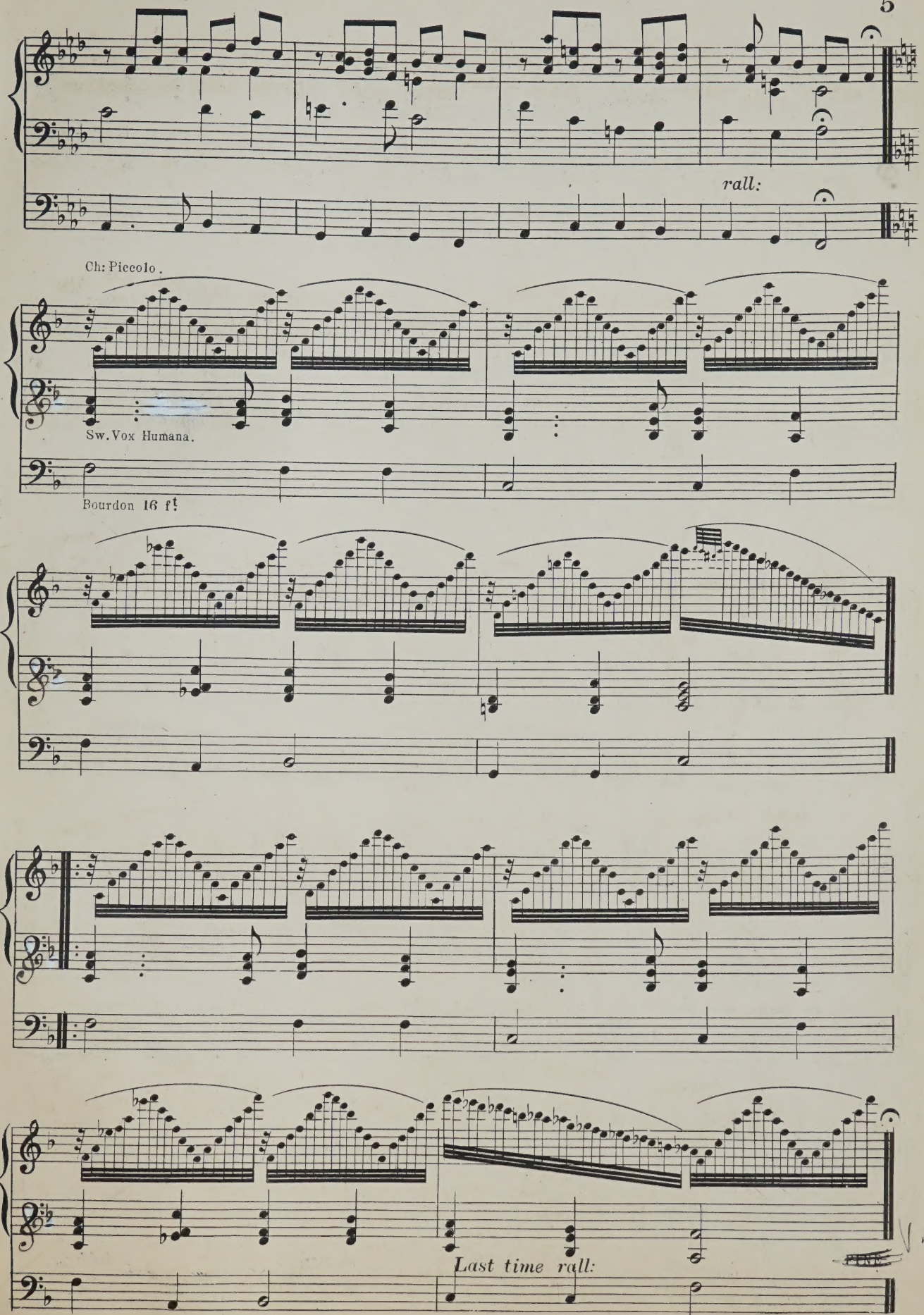


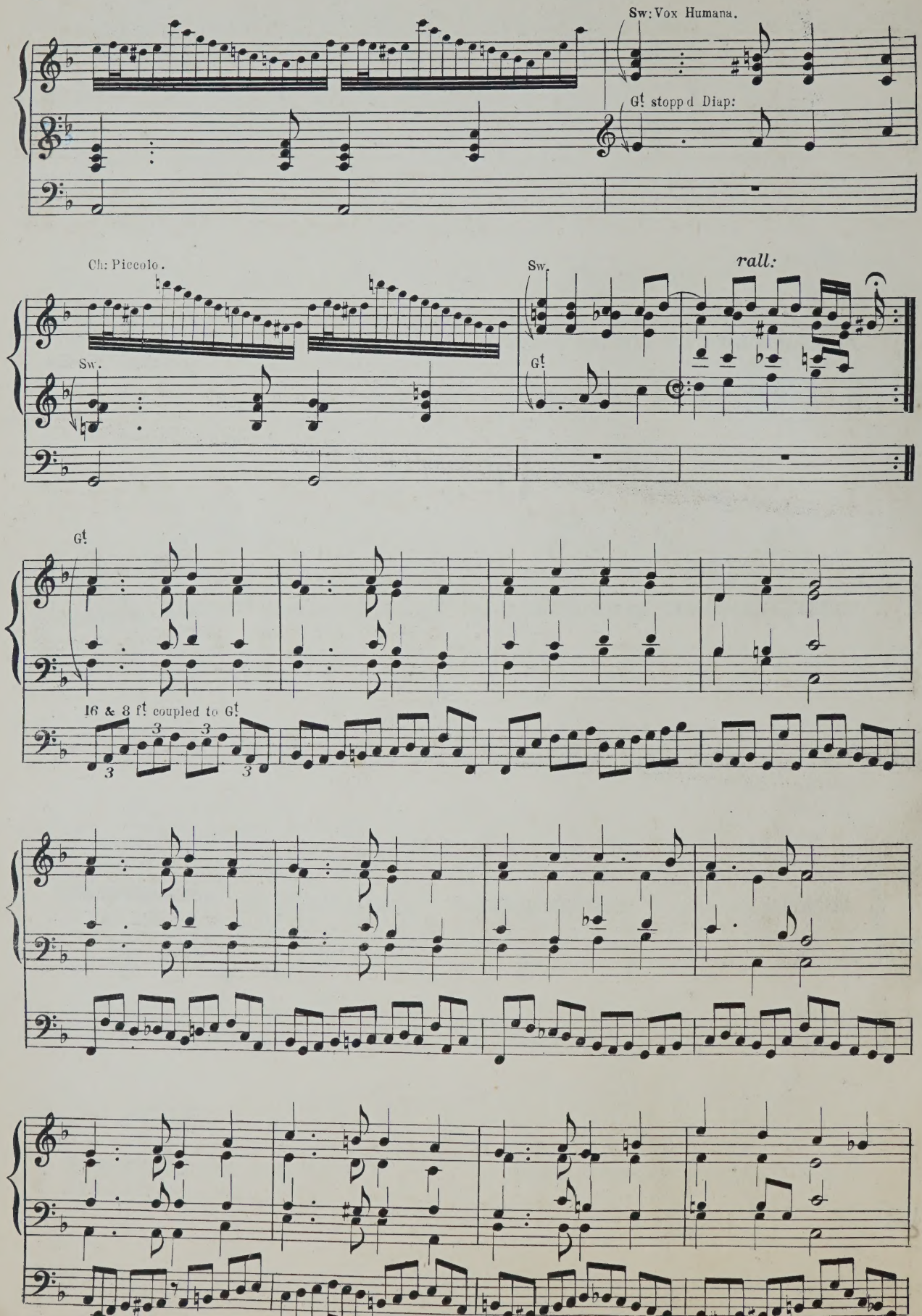
HYMN.

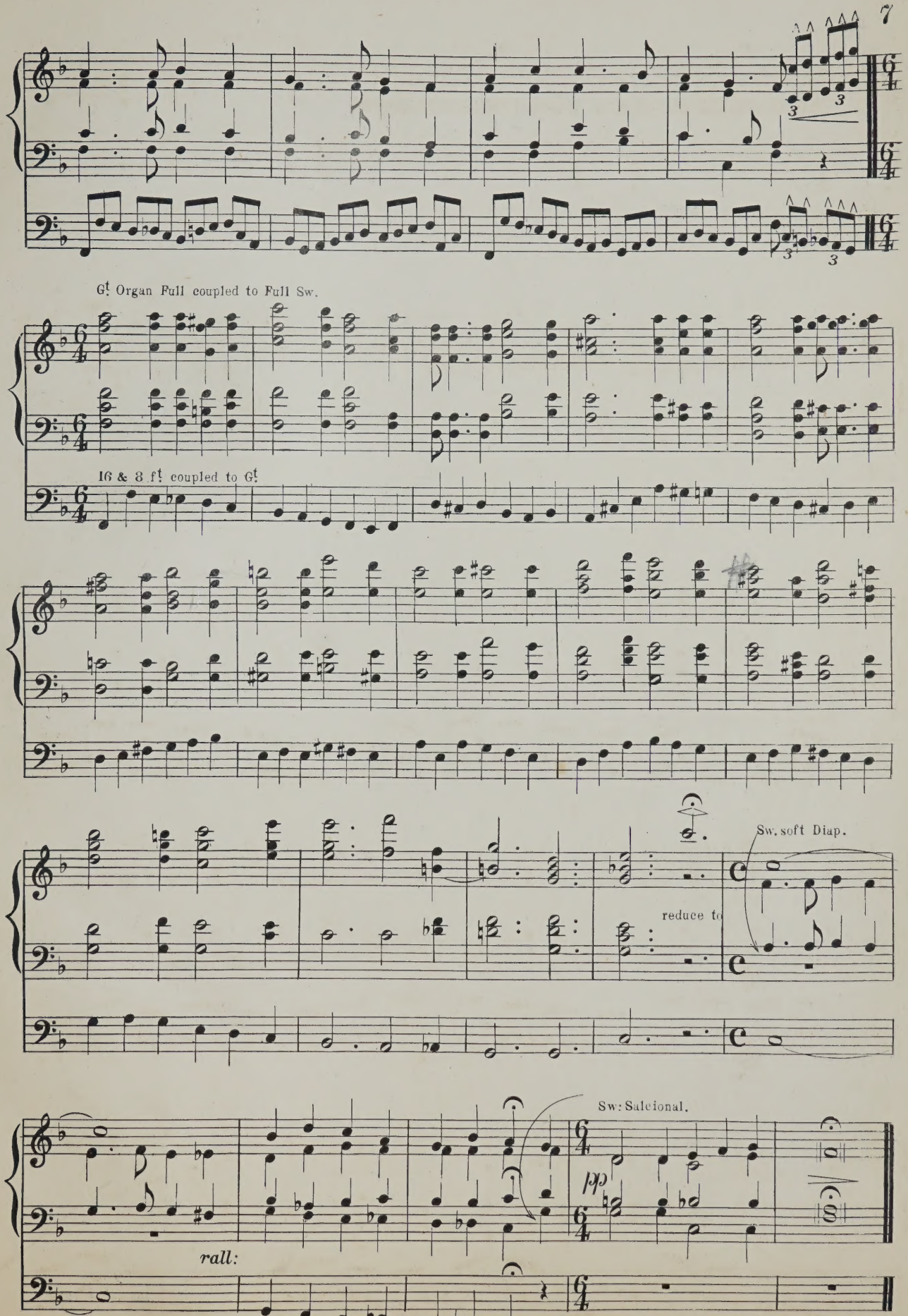



rall:
a tempo.
G! Organ Flute 4 f!
Sw. Oboe with Trem:
Bourdon 16 f!


rall:
a tempo
Adagio e sostenuto.
Sw:
Ch:
rall:
Ped 8 ft & Bourdon.


rall:
Ch: Piccolo.
Sw. Vox Humana.
Bourdon 16 ft
Last time rall:


Sw: Vox Humana.
G! stopp'd Diap:
Ch: Piccolo.
Sw.
Sw.
G!
rall:
G!
16 & 8 f! coupled to G!


Gt Organ Full coupled to Full Sw.
16 & 8 ft coupled to Gt
Sw. soft Diap.
reduce to
Sw: Salcional.
pp
rall:

Pleyel's Hymn

Arranged for the

ORGAN

by

U. C. BURNAP.

Price Three Shillings.

London
EDWIN ASHDOWN, HANOVER SQUARE.

PLEYEL'S HYMN.

WITH VARIATIONS FOR THE ORGAN,

BY

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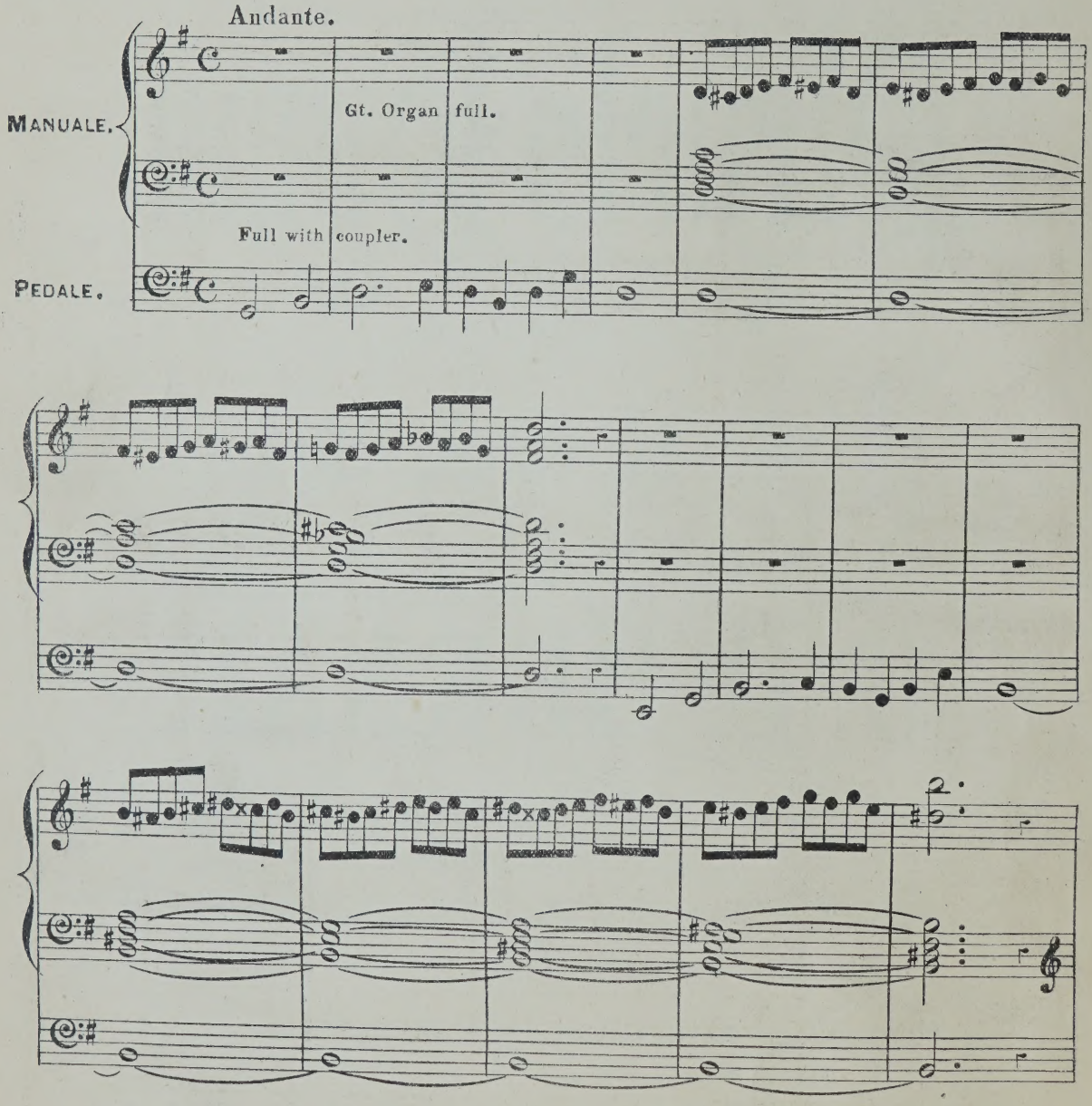
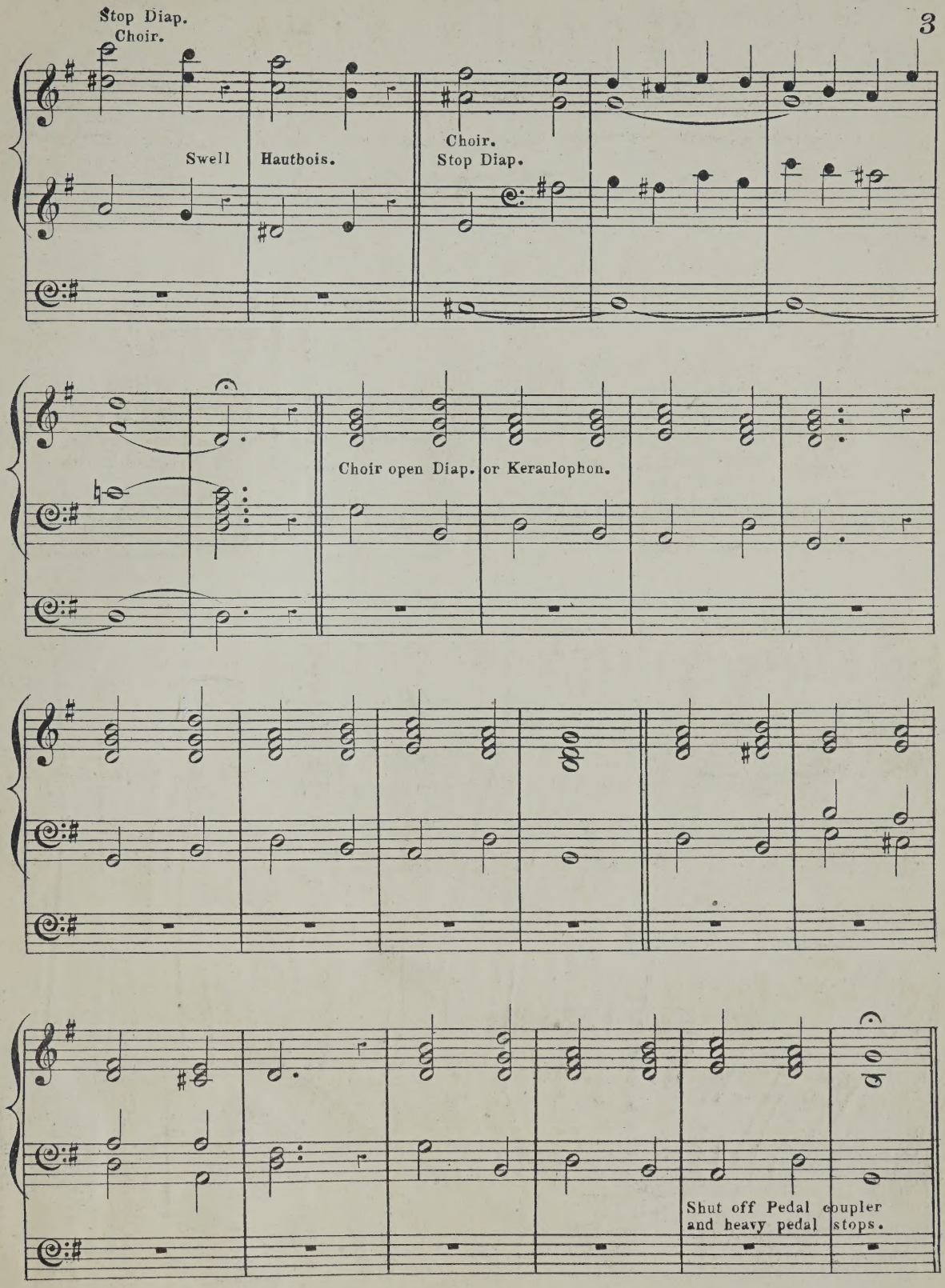
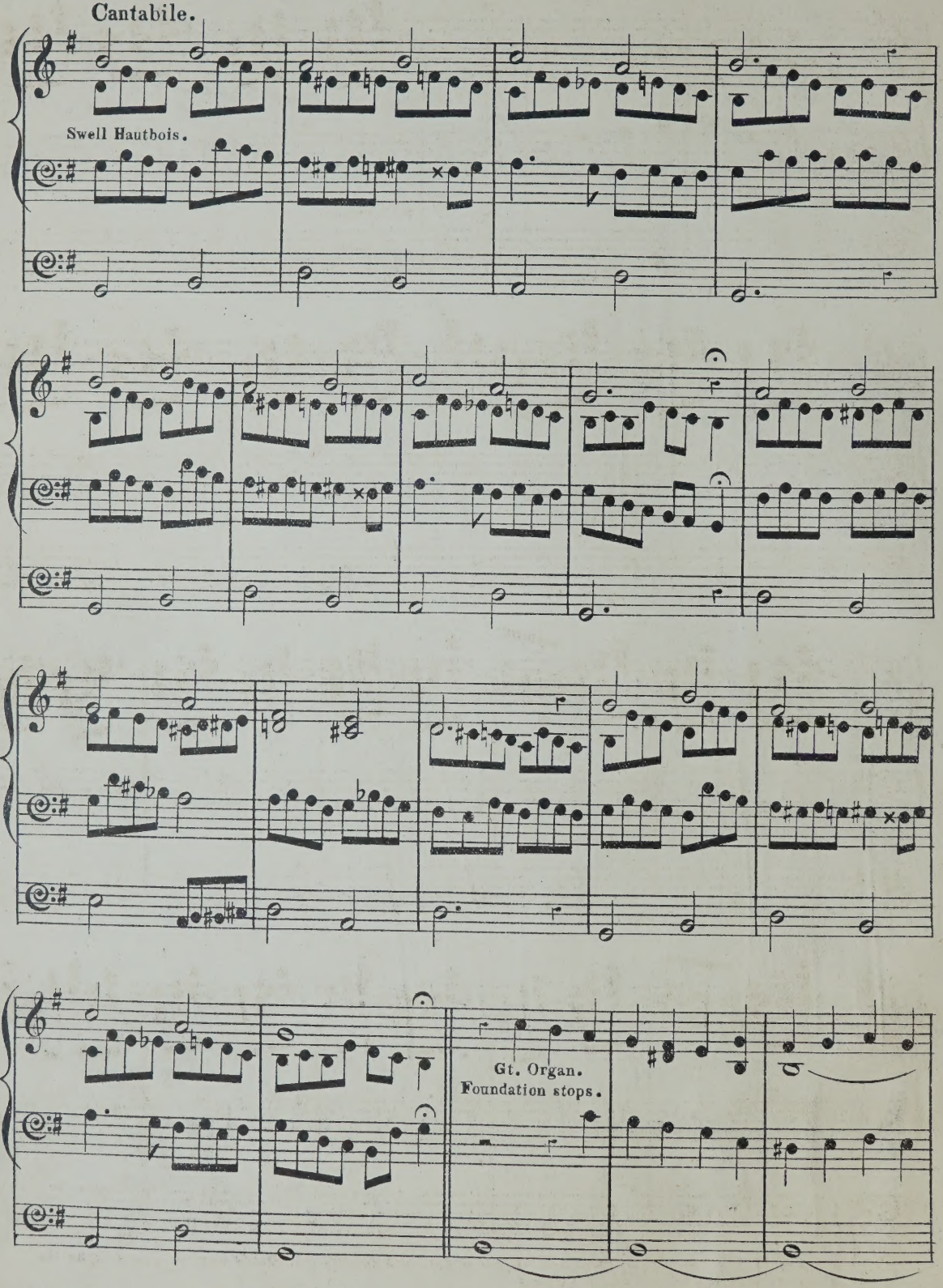
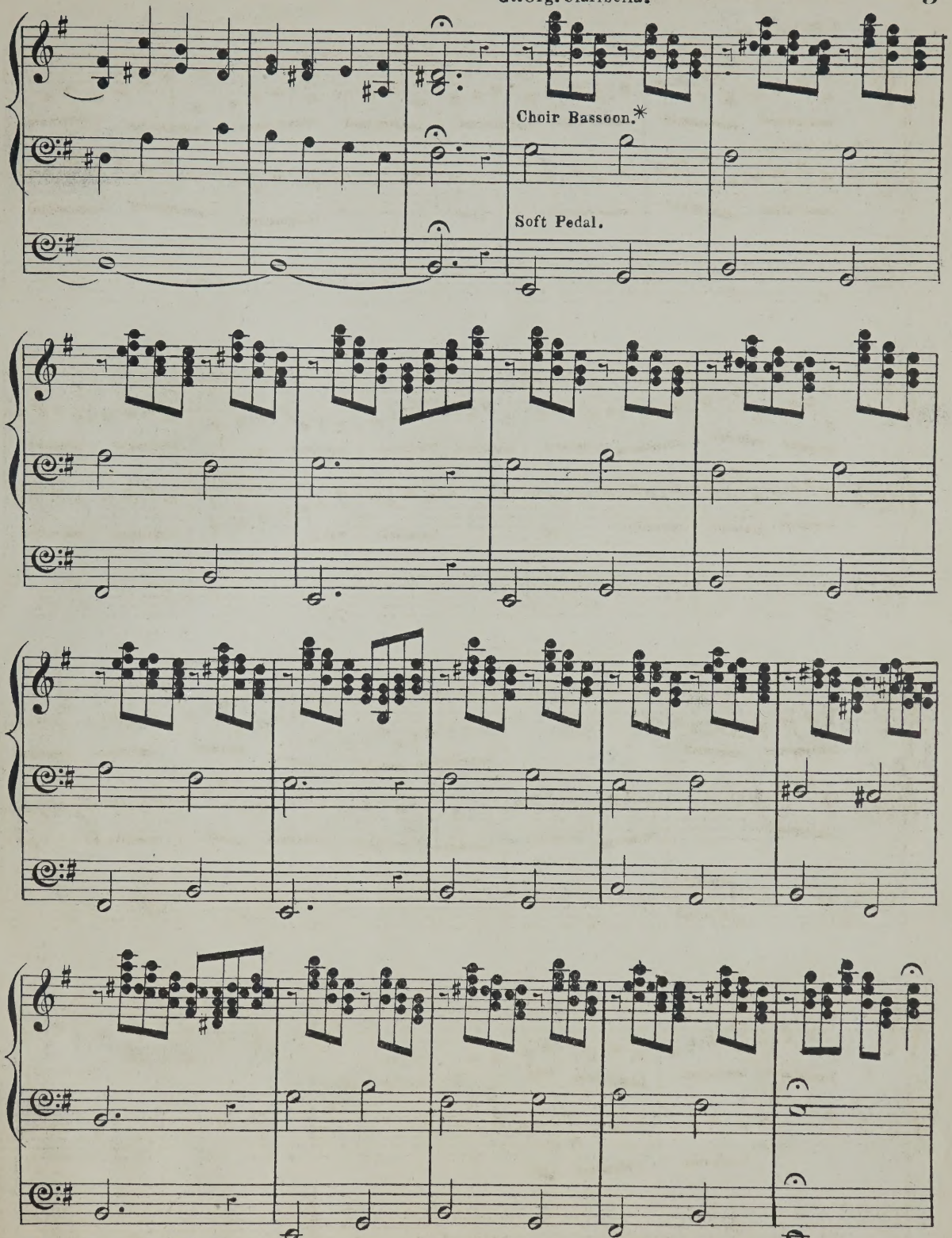


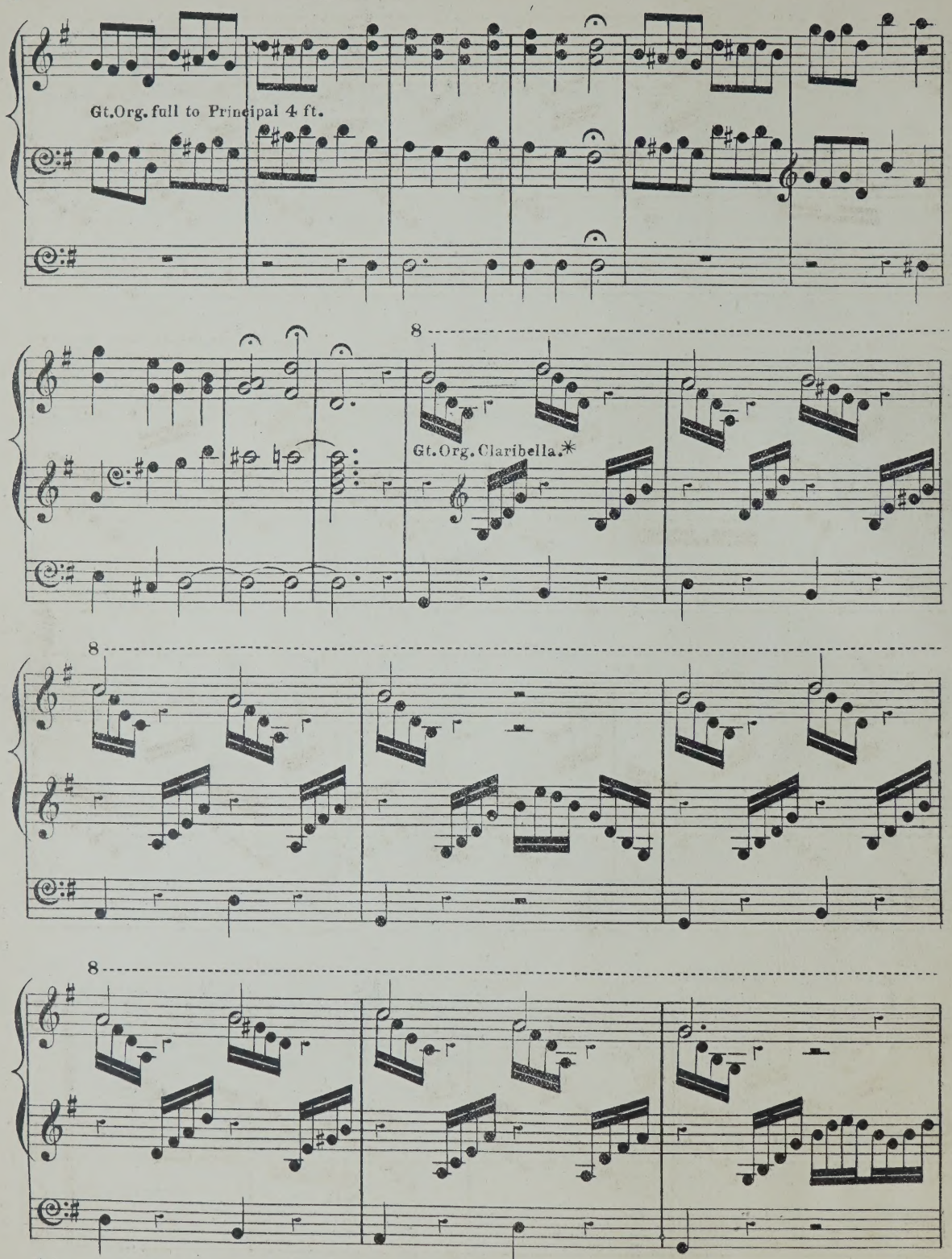
(E A. Nº 15,967)


Stop Diap.
Choir.
Swell
Hautbois.
Choir.
Stop Diap.
Choir open Diap. or Keraulophon.
Shut off Pedal coupler
and heavy pedal stops.


Cantabile.
Swell Hautbois.
Gt. Organ.
Foundation stops.

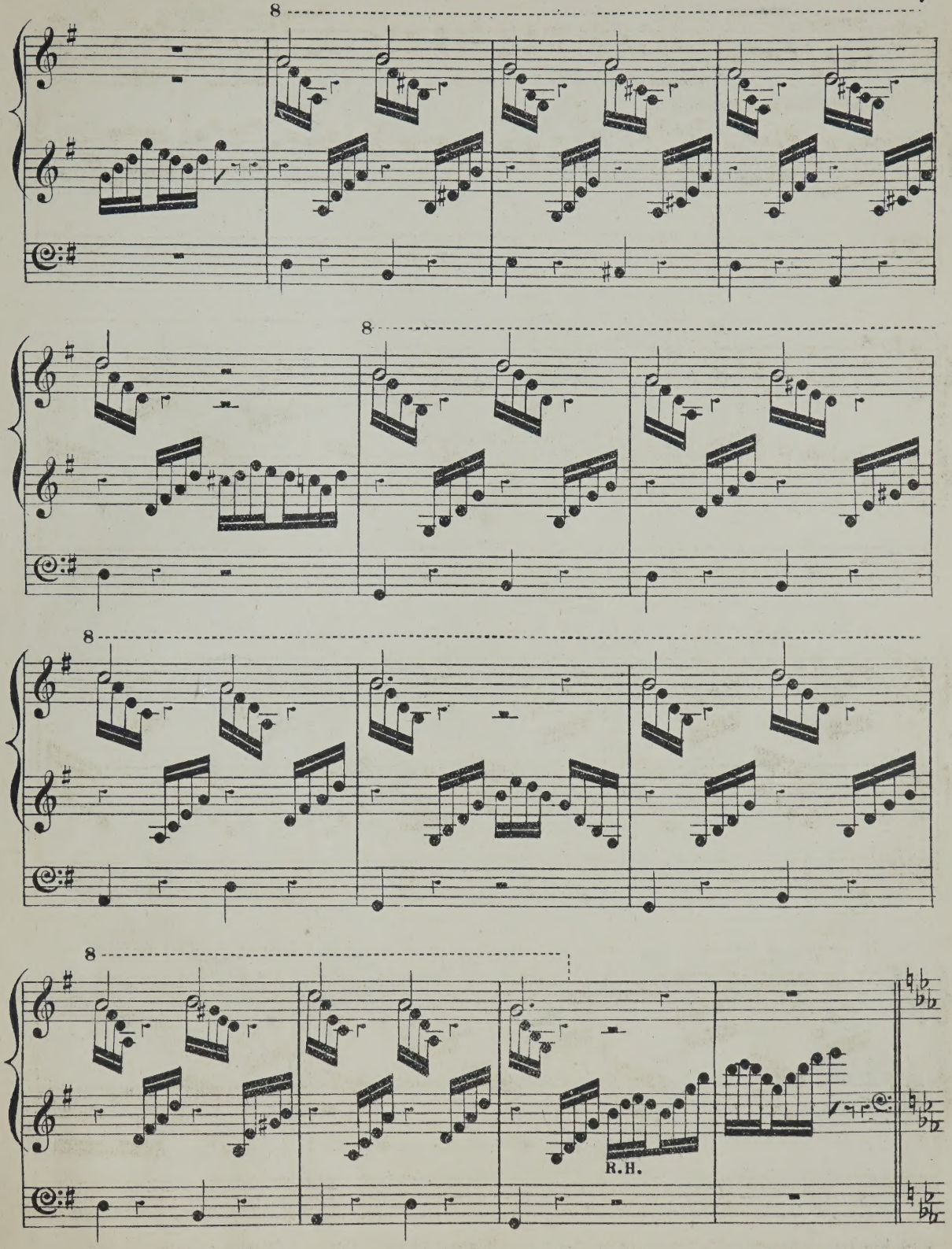


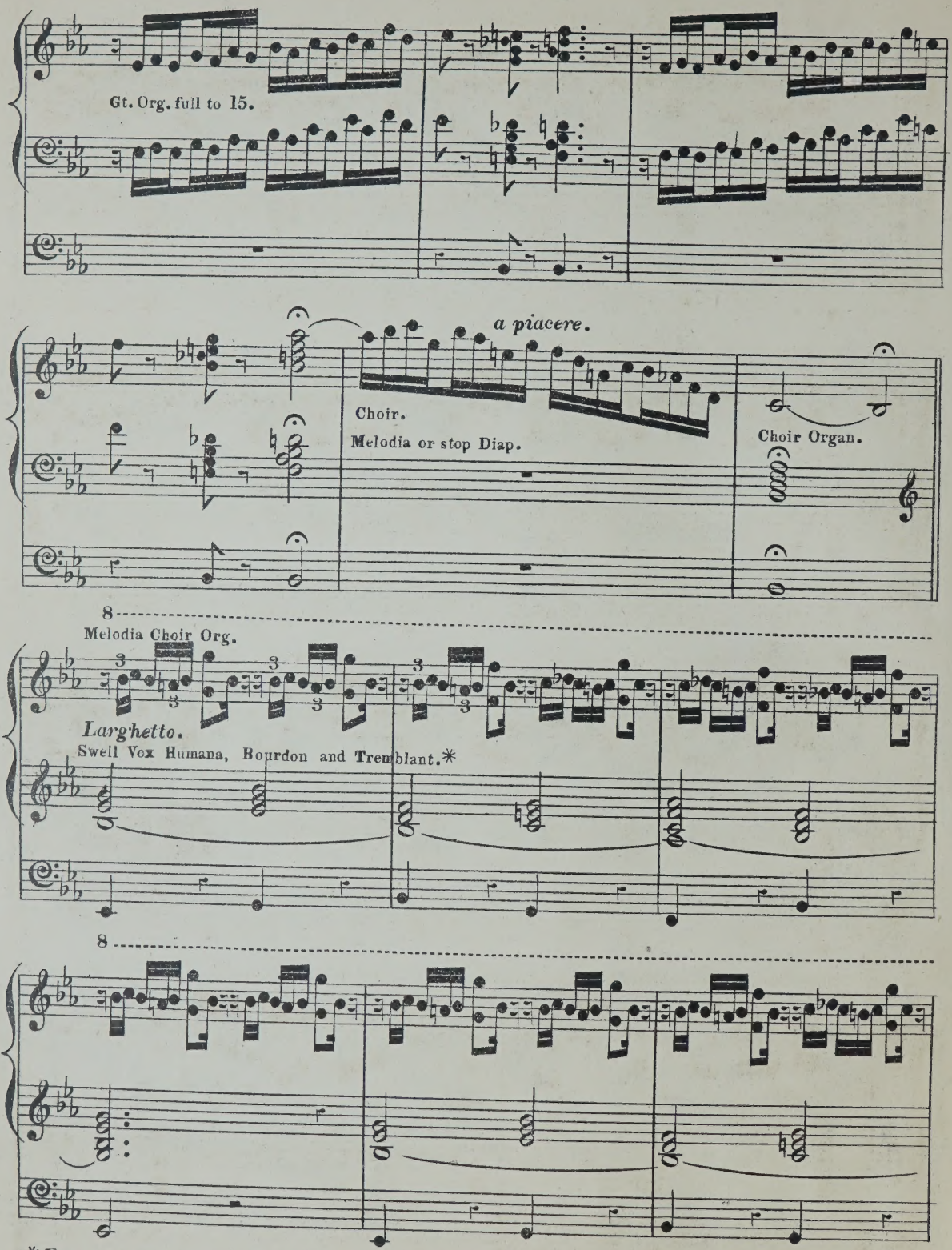
* For these may be substituted the Gamba of the Gt. Organ, and the broken chords may be played upon the stop Diap. or Melodia of the Choir Organ.



* In case this stop is not contained in the organ a 4 ft. flute may be used, the hands playing an octave lower than above written.

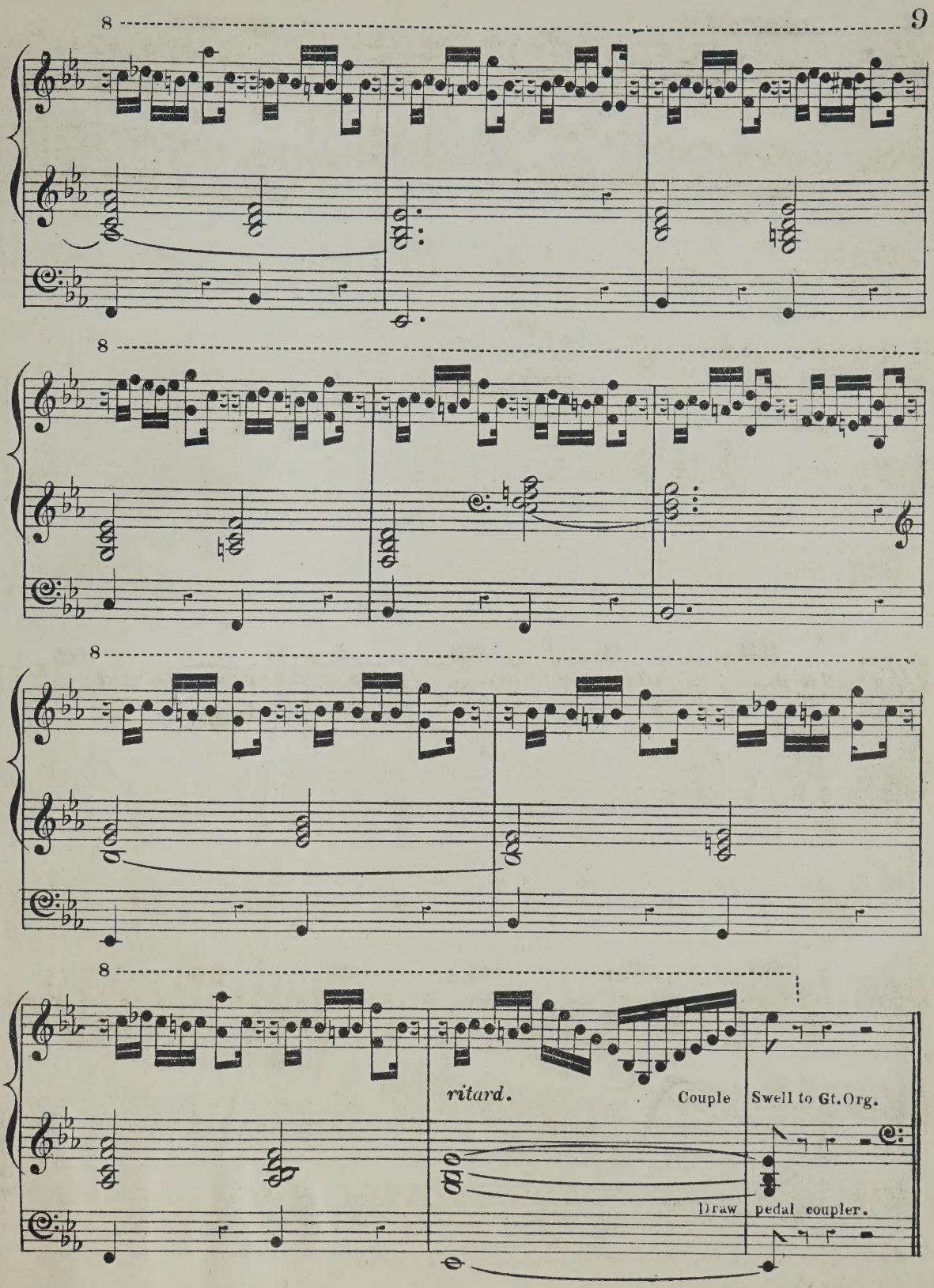
U.C. BURNAP, Pleyel's Hymn.

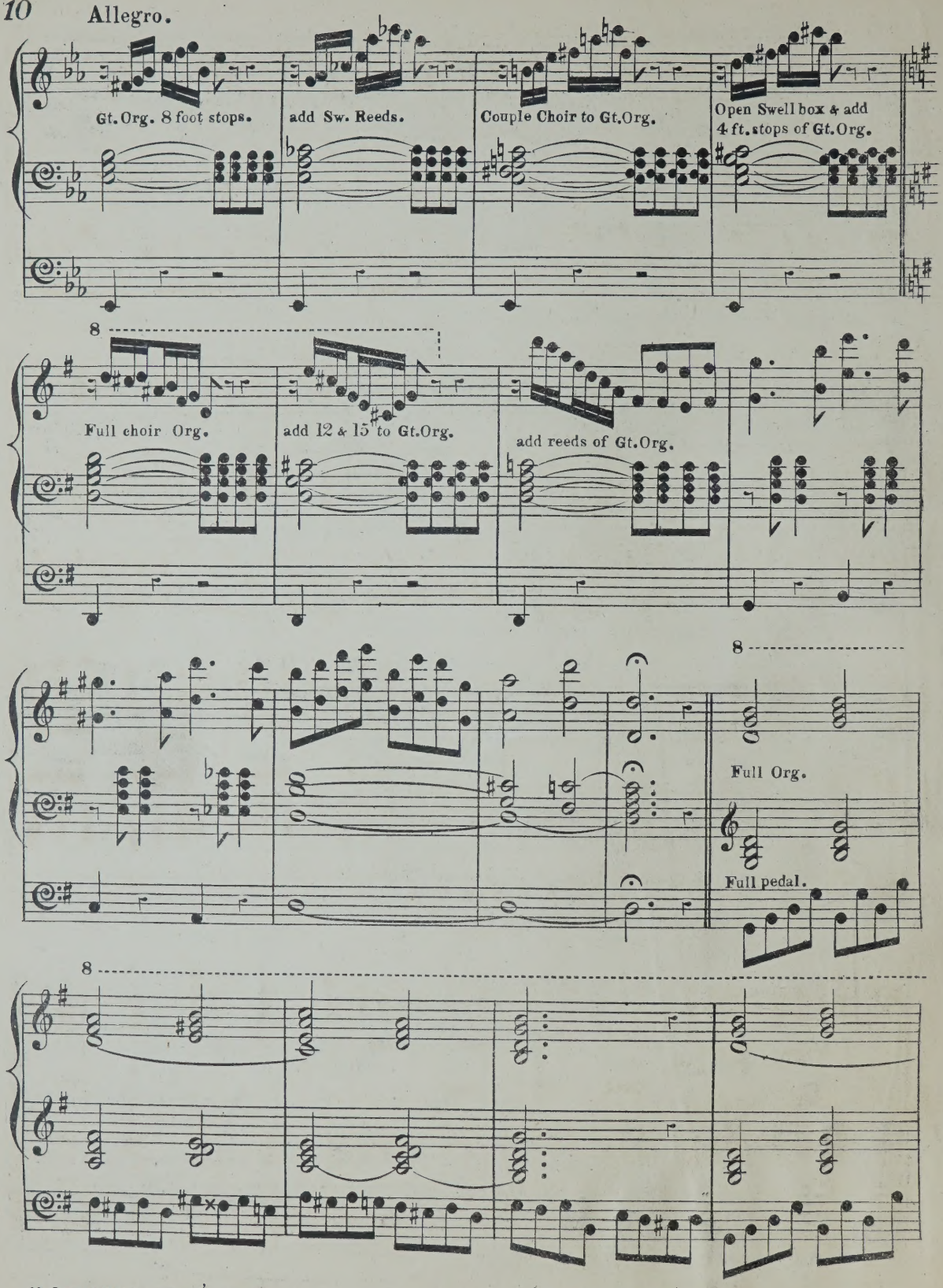

8
8
8
8
R.H.

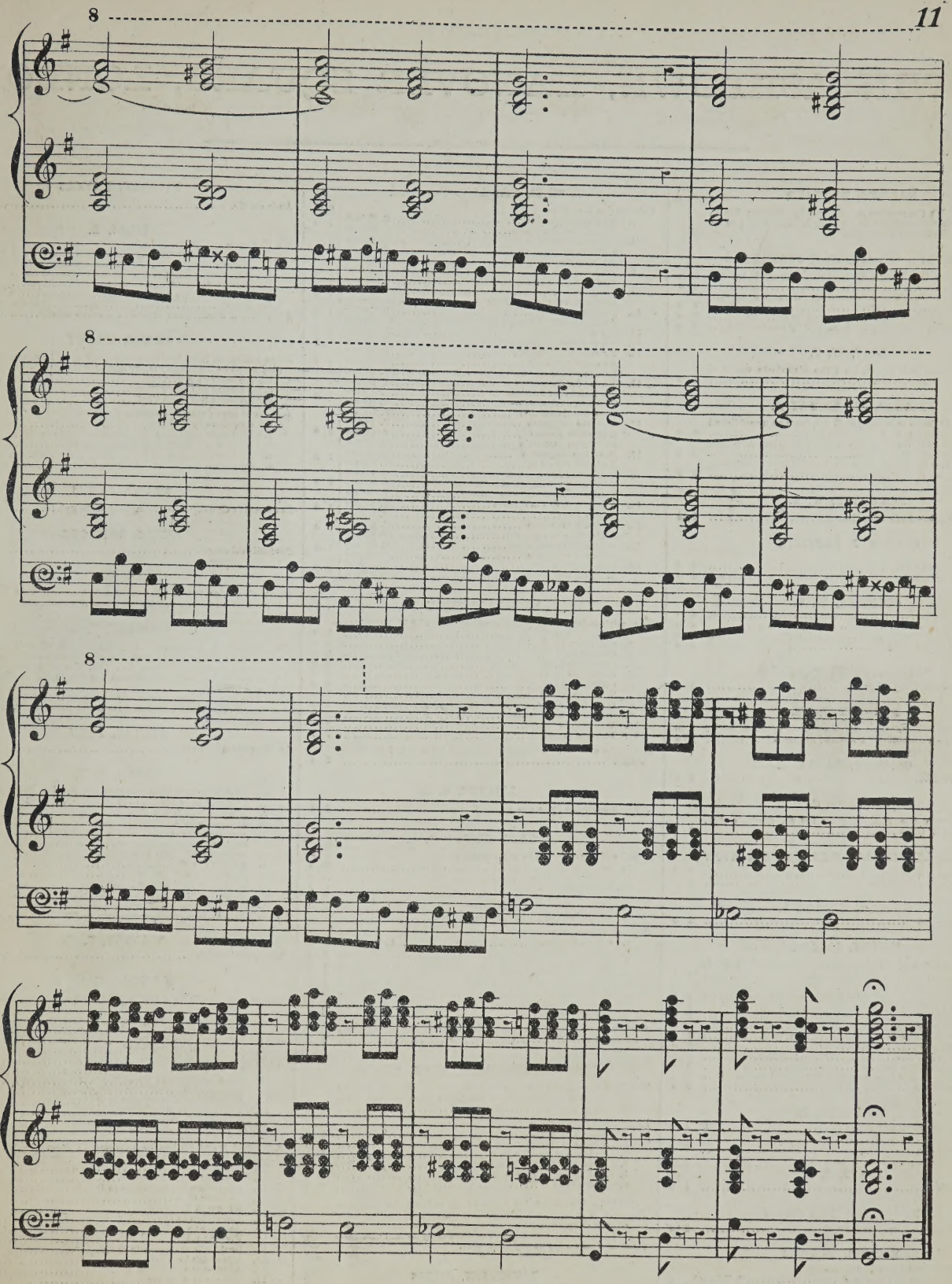


* Few organs have this stop, for which the Hautbois may be substituted.

U.C. BURNAP, Pleyel's Hymn.


8
8
8
8
ritard.
Couple Swell to Gt.Org.
Draw pedal coupler.


Allegro.
Gt. Org. 8 foot stops.
add Sw. Reeds.
Couple Choir to Gt. Org.
Open Swell box & add 4 ft. stops of Gt. Org.
8
Full choir Org.
add 12 & 15 to Gt. Org.
add reeds of Gt. Org.
8
Full Org.
Full pedal.
8



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Intermezzo	2	0
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6. Consummatum est	2	0
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A series of organ pieces in various styles :—		
1. Andante in G	2	0
2. Fanfare in E flat	3	0
3. Offertoire in D	4	0
4. Offertoire (en forme de Marche) in B flat	4	0
5. Offertoire (en forme de Marche) in G	3	0
6. Offertoire (en forme de Marche) in F	4	0
Popular Pieces—Transcriptions :—		
1. Chant du paysan — A. Rendano	3	0
2. Marche des bardes — E. Mack	3	0
3. Air de Louis XIII — H. Ghys	3	0
4. Eleventh nocturne (G minor) — F. Chopin	3	0
5. Marche des troubadours — H. Roubier	3	0
6. Parfait amour. Romance — E. L. Hime	3	0
7. Marche des pompiers — M. Watson	3	0
8. Eloquence. Melody — Sydney Smith	3	0
Ave Maria of Felix Mendelssohn-Bartholdy. Arranged from the score	3	0

MENDELSSOHN-BARTHOLDY, FELIX

The slow movements from the six sonatas. Edited by William Spark, Mus. Doc., Organist of the Town Hall, Leeds. Complete in one book	4	0
In separate numbers :—		
1. Adagio in A flat	1	0
2. Adagio in C minor	1	0
3. Andante tranquillo in A	1	0
4. Andante religioso in B flat	1	0
5. Andante con moto in B minor	1	0
6. Andante in D	1	0

NOTE.—The editor has ventured to indicate the Stops, or Registers to be used in this edition in the way he would himself adopt in playing these favourite movements on ordinary English Organs; and also in consequence of there being no such directions (that he is aware of) in any other issue.

PATTINSON, JAMES

Adagio by J. B. Cramer	3	0
Menuet romantique by Sydney Smith	3	0

PROUT, EBENEZER

A series of movements from the works of Franz Schubert :—		
1. Rosamunde. Andante con moto	1	0
2. Das Marienbild. Andante religioso	1	0
3. Memnon. Lento	3	6
4. Im Abendroth. Largo	1	0
5. Schäfers Klagelied. Moderato	2	0
6. Am Meere. Largo	1	0

RISELEY, THOMAS

Andante No. 1	3	0

SILAS, E.

Six Pieces :—		
1. Andante non troppo — in G minor	3	0
2. March — in B flat	4	0
3. Moderato — in A	3	0
4. Pastorale — in G	3	0
5. Meditation in a cathedral — in E flat	3	0
6. Elegy — in B flat minor	4	0
Adagio from Beethoven's sonata in C sharp minor	2	0

SMART, HENRY

Three Andantes, intended for introductory or middle voluntaries (dedicated to his friend, W. T. Best) :—		
1. Andante in A	3	0
2. Andante con moto in F	3	0
3. Andante con moto in C	3	0
A series of organ pieces in various styles :—		
1. Con moto in B flat	3	6
2. Moderato con moto (a three-part study) in E	3	6
3. Allegro maestoso in G (with chorale)	3	6
4. Allegro moderato in A	3	6
5. Con moto moderato (en forme d'ouverture) in D minor	4	0

SMART, JAMES

The Spanish chant. Ancient melody arranged	2	6

SMITH, SEYMOUR

Processional march	3	0

SPARK, DR. W.

Short pieces for the organ (original and select) in 24 Books. Price each 4s. For contents see General Catalogue.

SPINNEY, T. E.

The Organist's Assistant. A collection of Church music, comprising Psalm and Hymn Tunes, Morning and Evening Canticles, Sanctus, Kyries, &c., &c.; also nine new Organ Voluntaries, and one adapted from the Agnus Dei in Mozart's Mass No. 6	10	0
Nine New Organ Voluntaries, and one adapted from Agnus Dei, Mozart's Mass No. 6 (extracted from the above work)	5	0

STORER, JOHN

In memoriam. March	2	6

TOVEY, C. H.

A series of movements from the works of Adolph Henselt :—		
1. Andante (Ave Maria) in E flat	2	0
2. Allegretto in B flat	2	0
3. Allegretto in A	2	0
4. Andantino in G	2	0
5. Lento (Elégie) in B minor	2	0
6. Andante con moto in B flat	2	0
7. Andante in F	2	0
8. Lento in B flat minor	2	0
9. Larghetto in C minor	2	0
10. Moderato in G	2	0
11. Allegretto cantabile in F minor	2	0
12. Marche Hongroise in A minor	2	0

WEBBER, T. N.

Recessional march	3	0

WESTBROOK, W. J.

Twelve movements from the works of Stephen Heller :—		
1. Allegretto con moto in E minor	1	0
2. Allegretto con moto in G	1	0
3. Andantino in E	1	0
4. Allegretto in E minor	1	0
5. Andante con moto in G	1	0
6. Moderato in C minor	1	0
7. Andante in C	1	0
8. Assai moderato in F	1	0
9. Allegro in D	1	0
10. Andante quasi allegretto in E	1	0
11. Andantino in F	1	0
12. Moderato in D minor	1	0
The twelve movements complete in one book	7	6
A second series of twelve movements from the works of Stephen Heller :—		
13. Più lento in A	1	0
14. Allegretto grazioso in G	1	0
15. Andantino con tenerezza in B flat	1	0
16. Andante in B	1	0
17. Adagio in F minor	1	0
18. Andantino in C	1	0
19. Andante in A flat	1	0
20. Vivace in A	1	0
21. Lento con tenerezza in G	1	0
22. Allegretto in A minor	1	0
23. Allegretto comodo in A	1	0
24. Allegro in A minor	1	0
The twelve movements complete in one book	7	6
For unto us a child is born. Chorus (Händel)	3	0
Hallelujah chorus from the "Mount of Olives" (Beethoven)	3	0

WODEHOUSE, J.

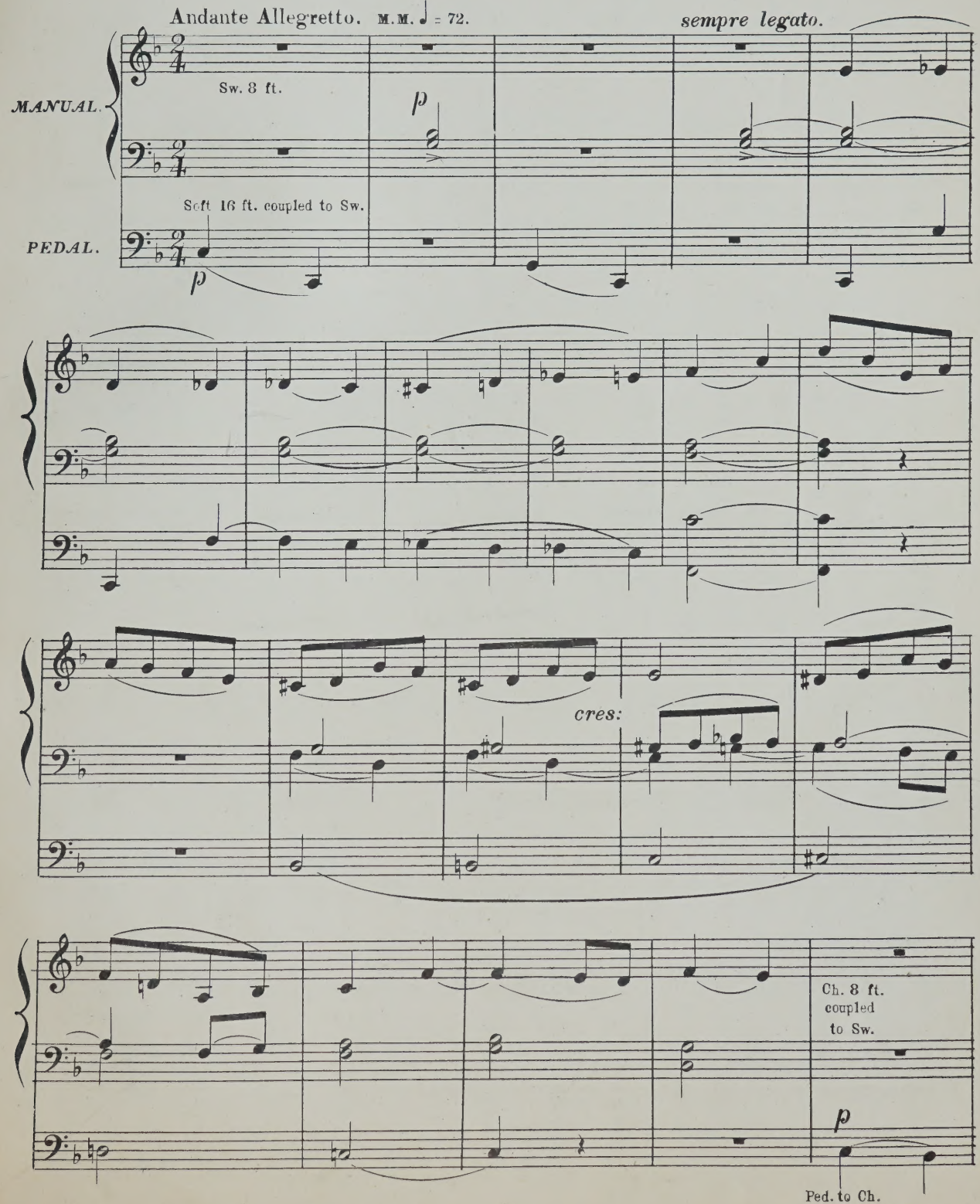
Six classical compositions (arranged) :—		
1. Andante (Symphony, No. 1). Beethoven	3	0
2. La carita (Trio). Rossini	3	0
3. Adagio (Quartett, Op. 27). Spohr	3	0
4. Andante (Fantasia). Mozart	3	0
5. La speranza (Trio). Rossini	3	0
6. Andante (Quartett, No. 7). Mozart	3	0

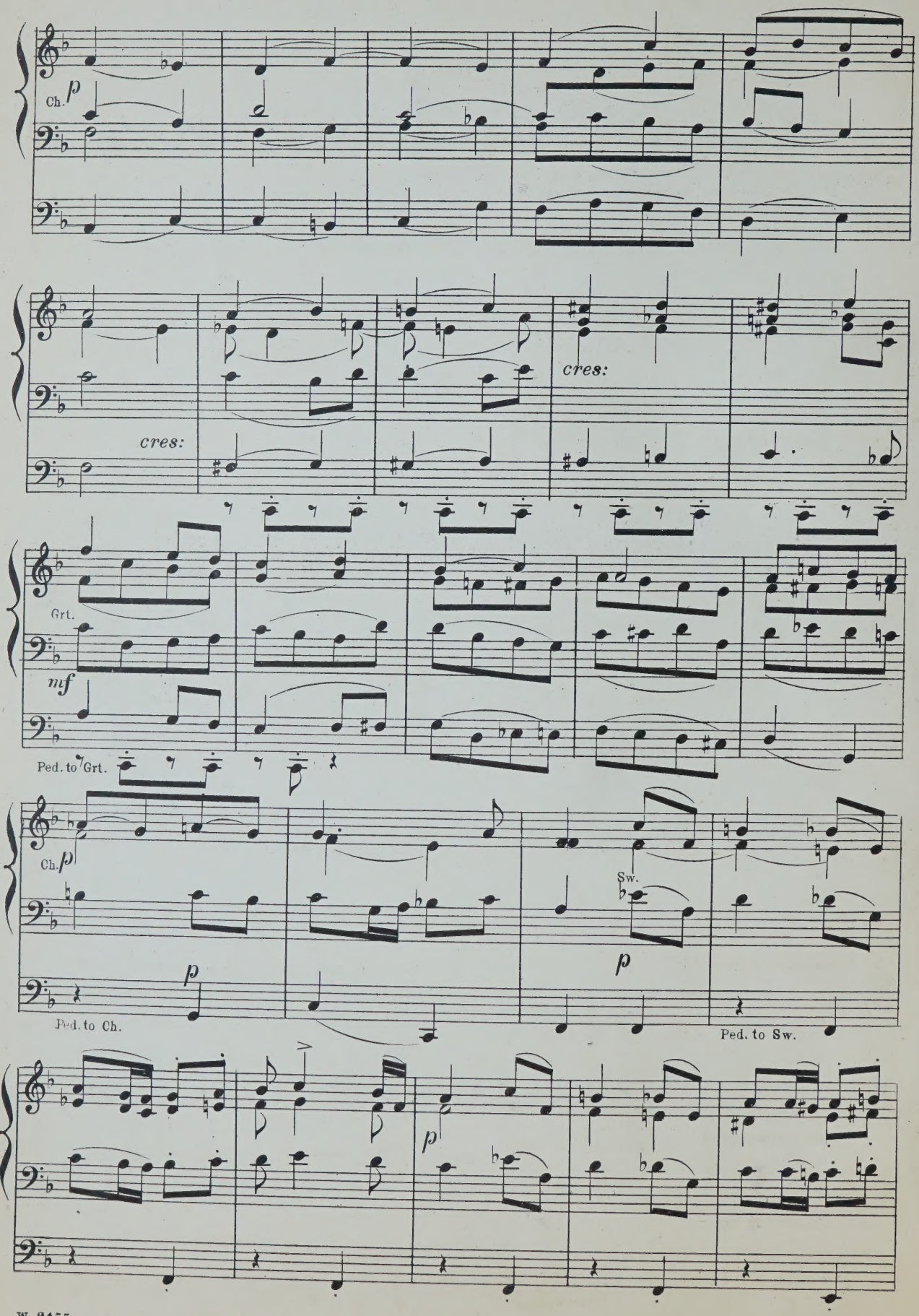
VARIATIONS AND FUGHETTA

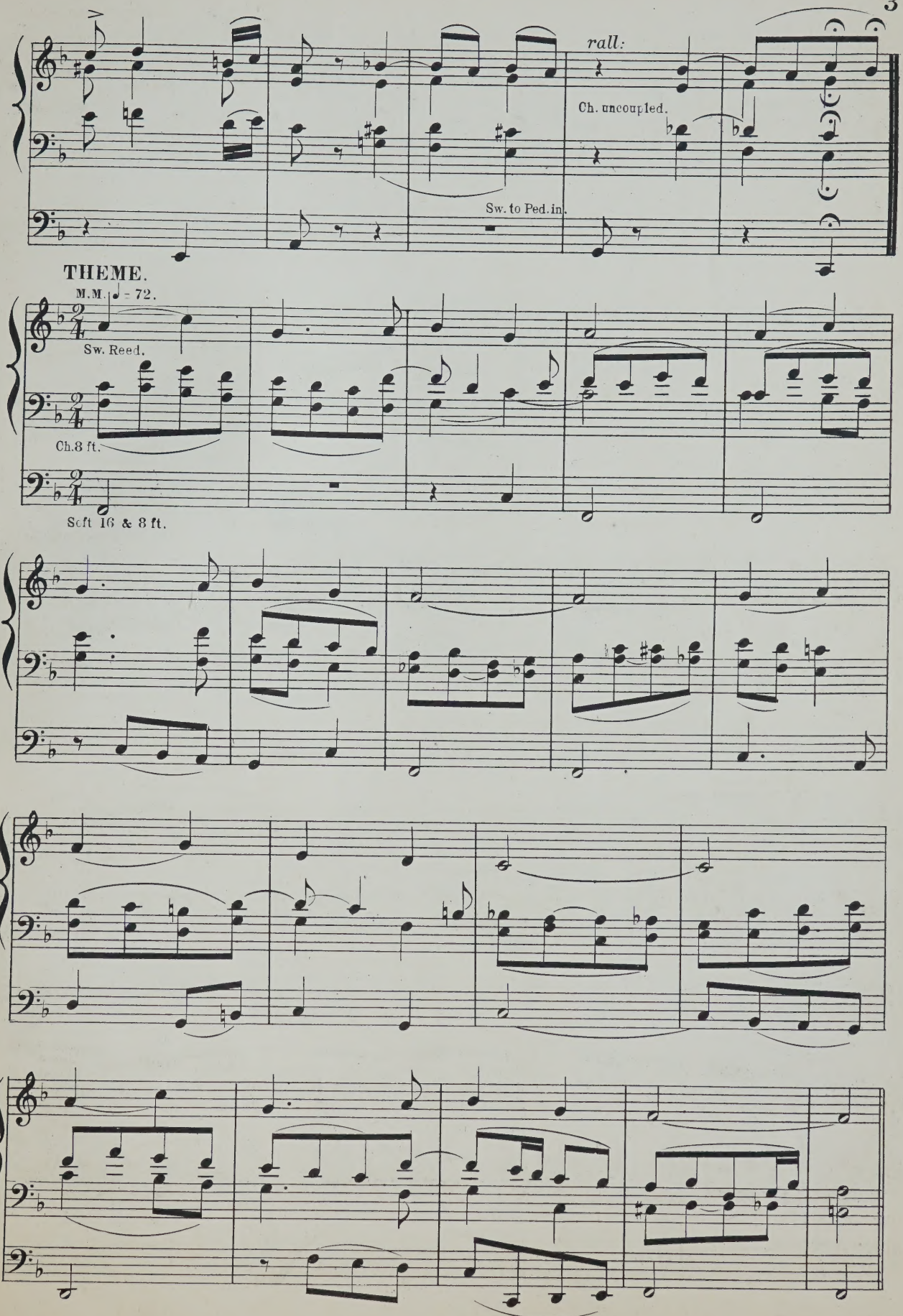
ON

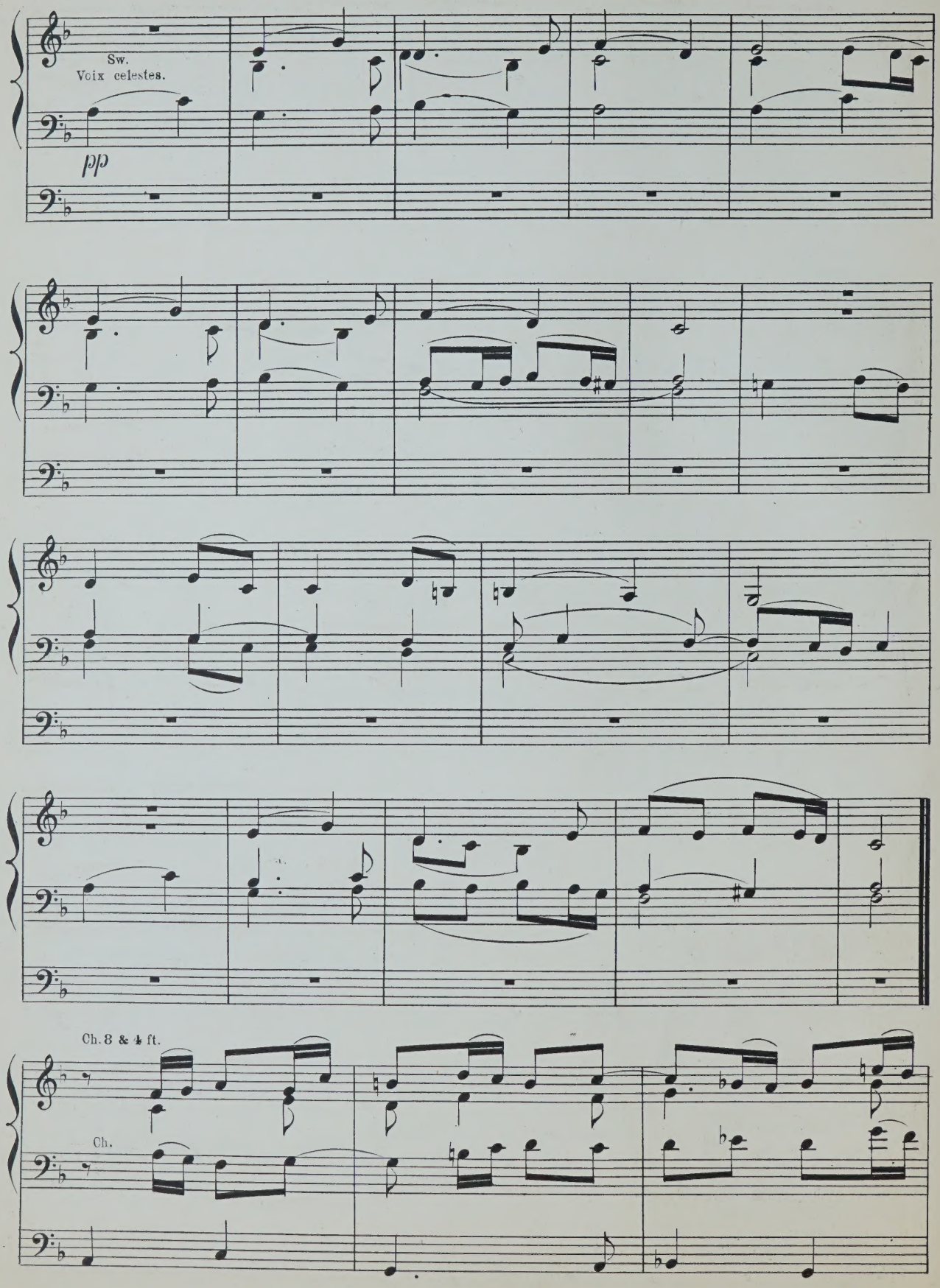
PLEYEL'S "GERMAN HYMN."

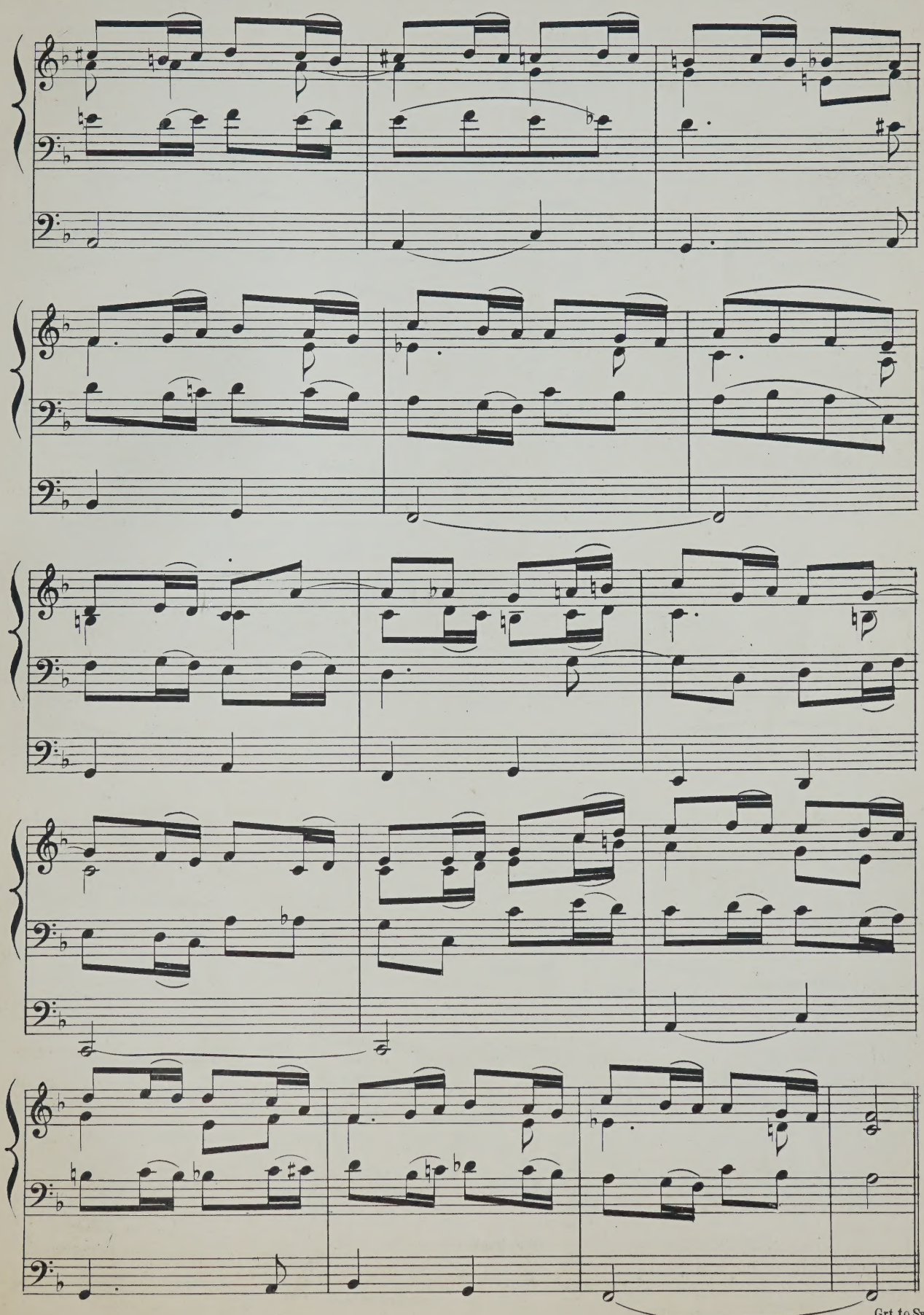
EDMUND H. TURPIN.

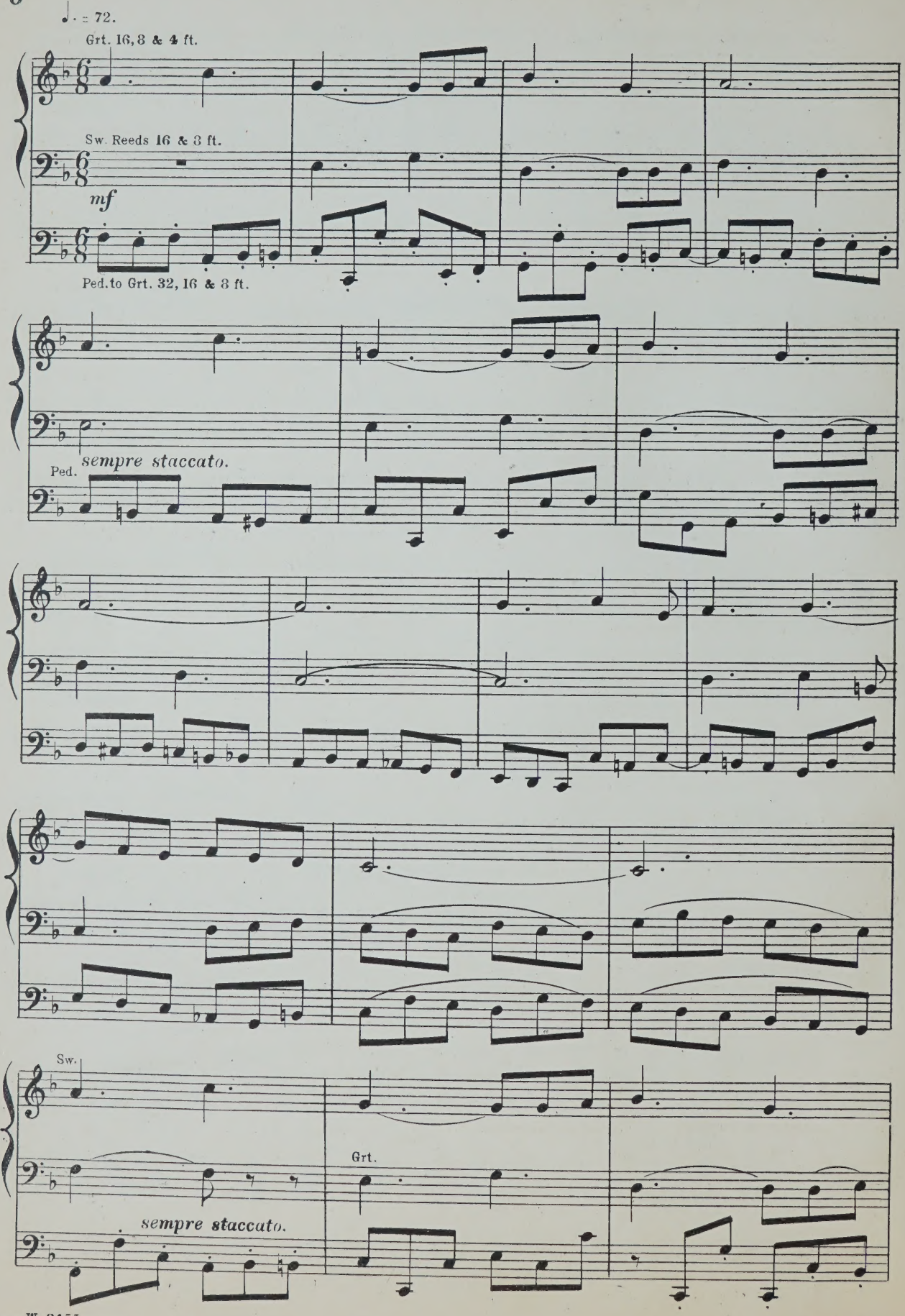


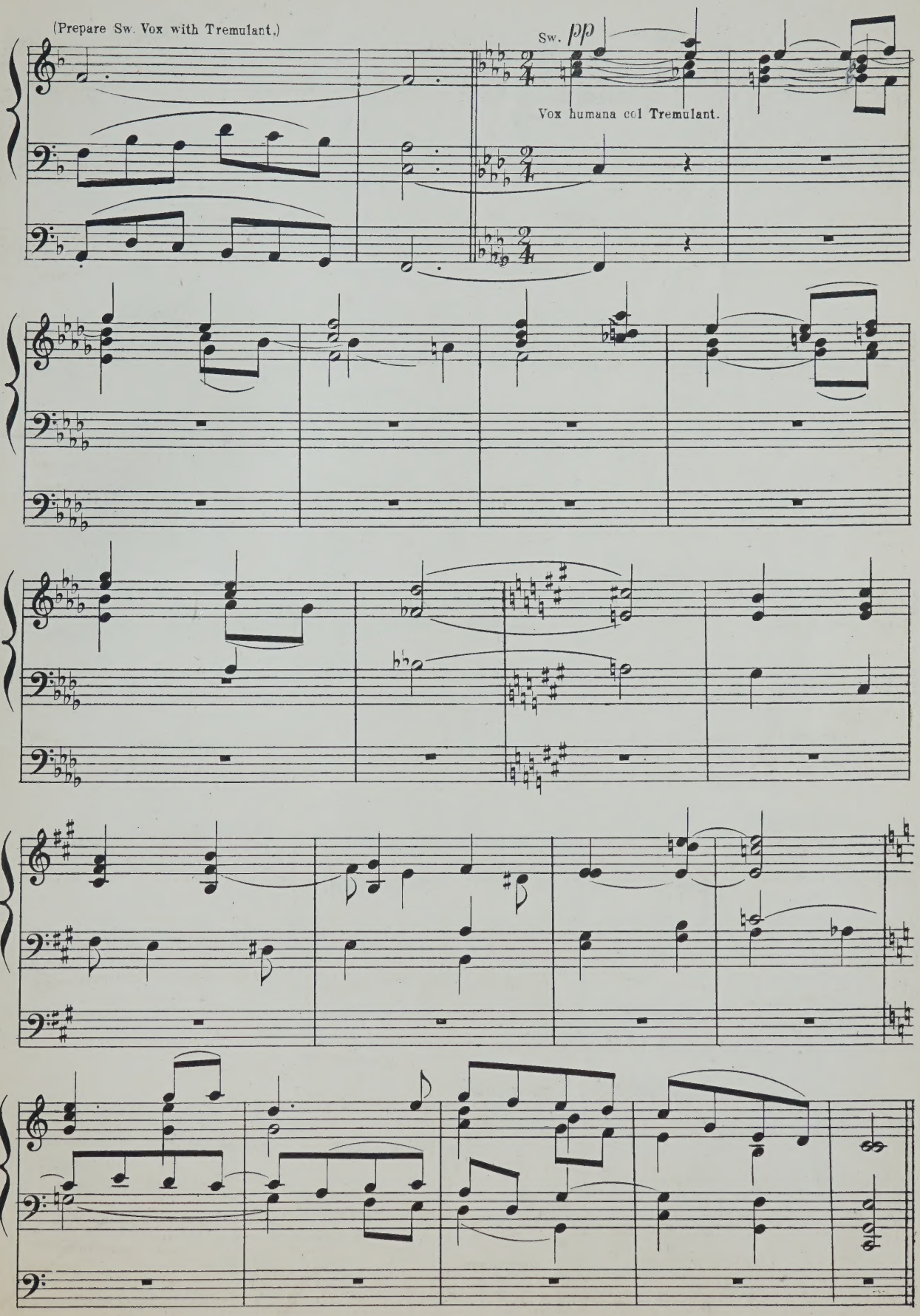

Ch.
p
cres:
cres:
Grt.
mf
Ped. to Grt.
Ch.
p
Ped. to Ch.
Sw.
p
Ped. to Sw.
p

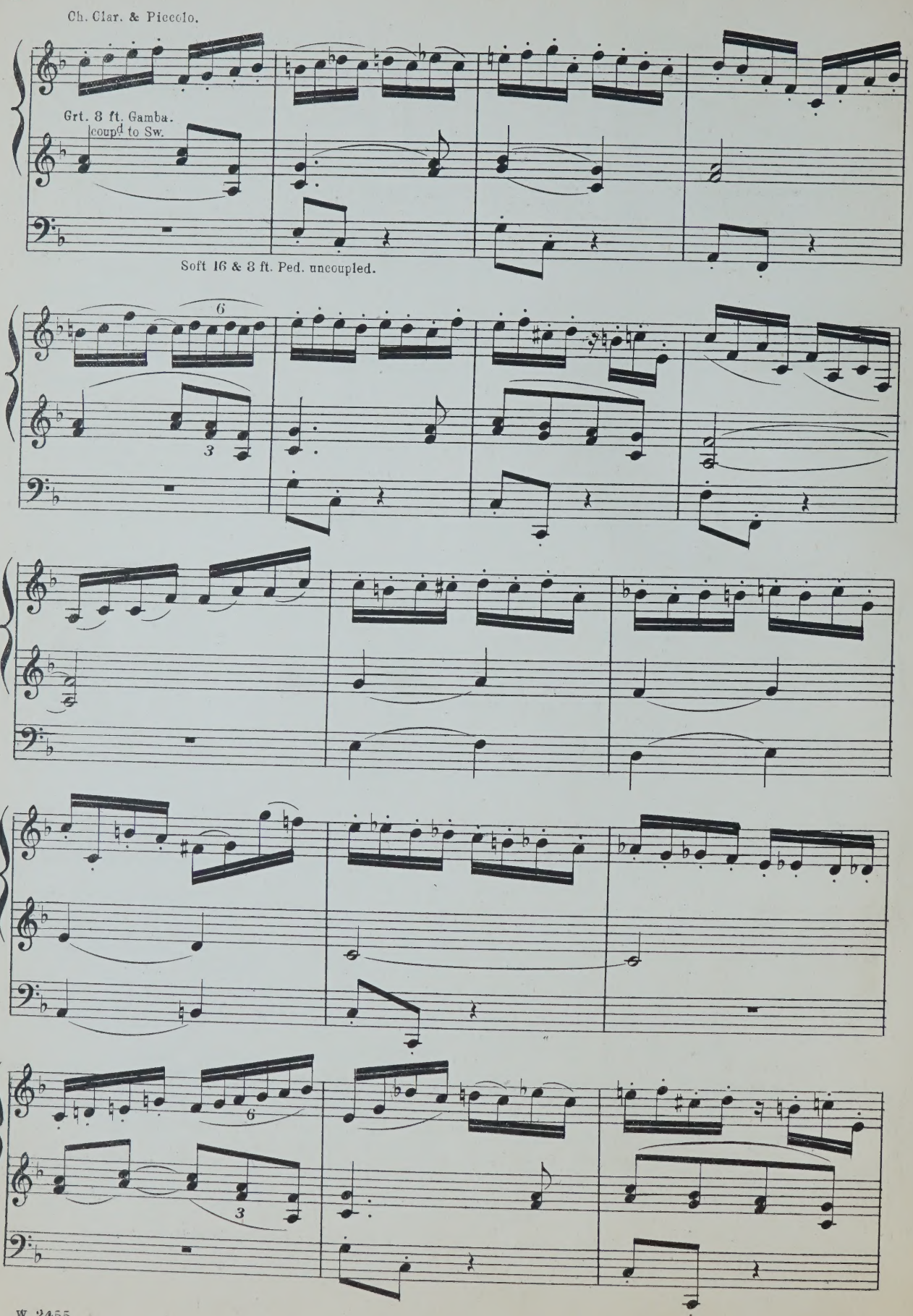

rall:
Ch. uncoupled.
Sw. to Ped. in.
THEME.
M.M. ♩ = 72.
Sw. Reed.
Ch. 8 ft.
Soft 16 & 8 ft.

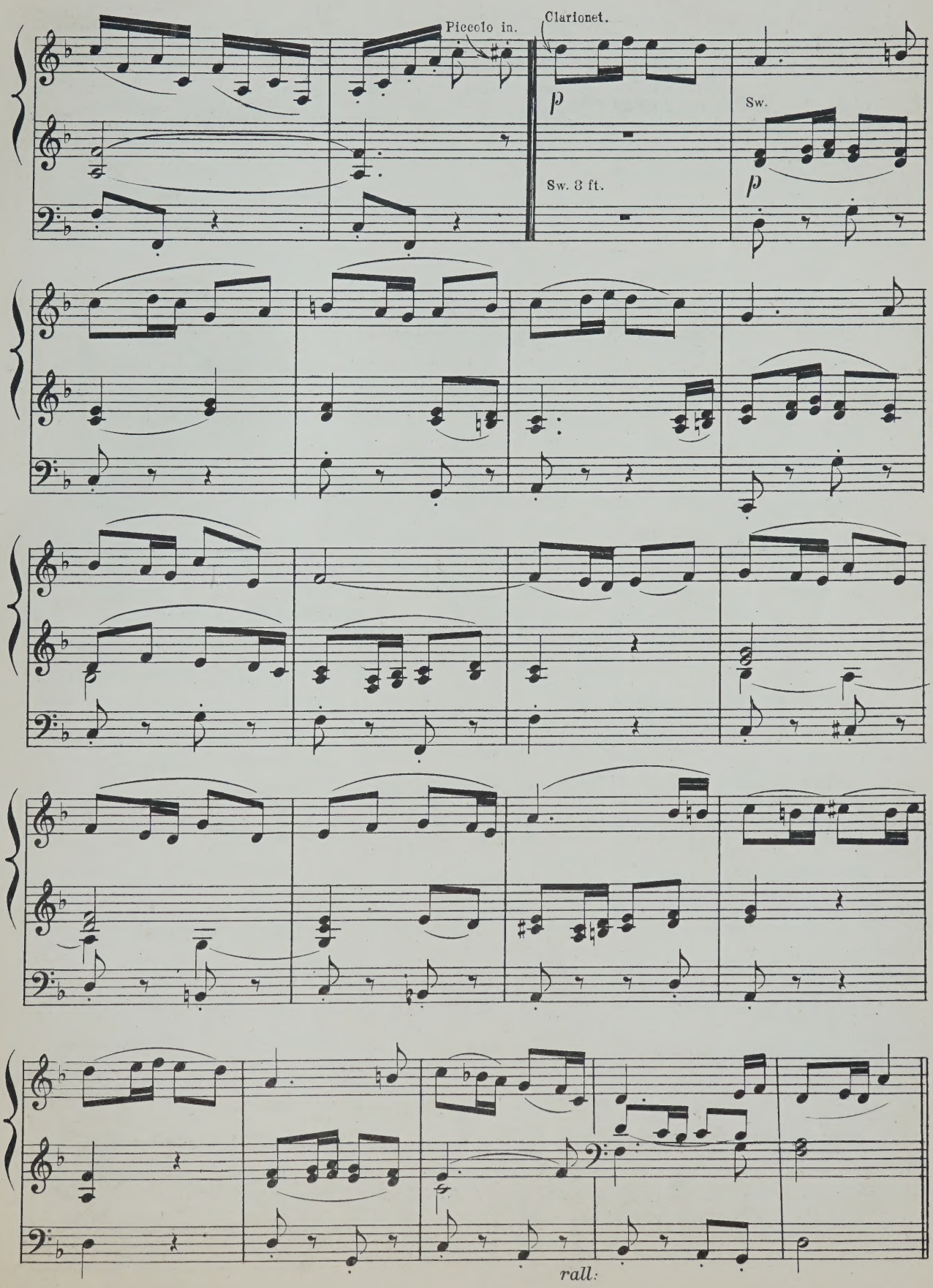

Sw.
Voix celestes.
pp
Ch. 8 & 4 ft.
Ch.


Grt. to Sw.
uncoupd.


♩. = 72.
Grt. 16, 8 & 4 ft.
Sw. Reeds 16 & 8 ft.
mf
Ped. to Grt. 32, 16 & 8 ft.
Ped.
sempre staccato.
Sw.
Grt.
sempre staccato.


(Prepare Sw. Vox with Tremulant.)
Sw. pp
Vox humana col Tremulant.


Ch. Clar. & Piccolo.
Grt. 8 ft. Gamba.
coupd to Sw.
Soft 16 & 8 ft. Ped. uncoupled.
6
3
6
3


Piccolo in.
Clarionet.
p
Sw.
Sw. 8 ft.
p
rall:

Tempo.

Grt. 8 ft.

Grt.

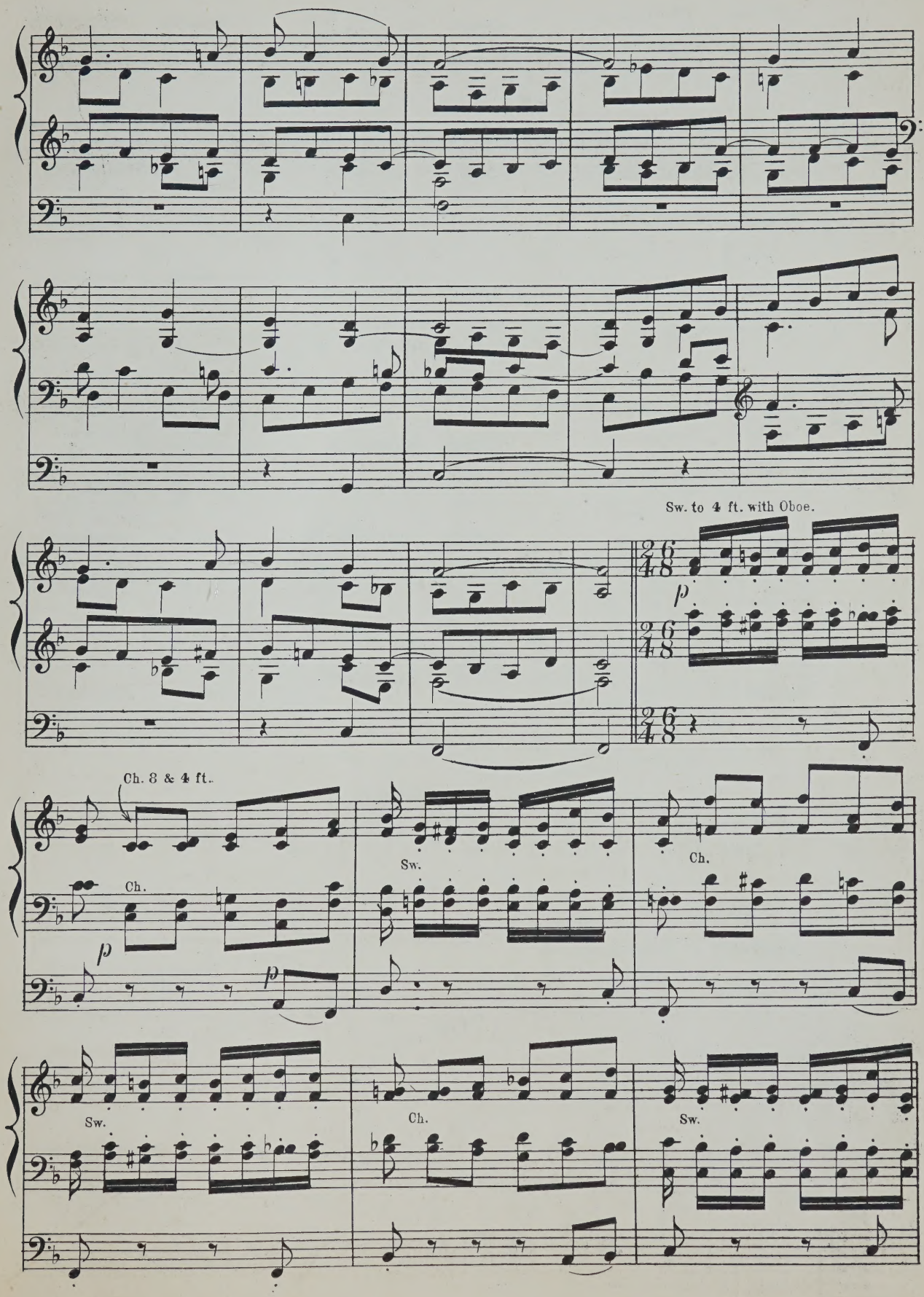
Open 16 ft. Ped. to Grt.

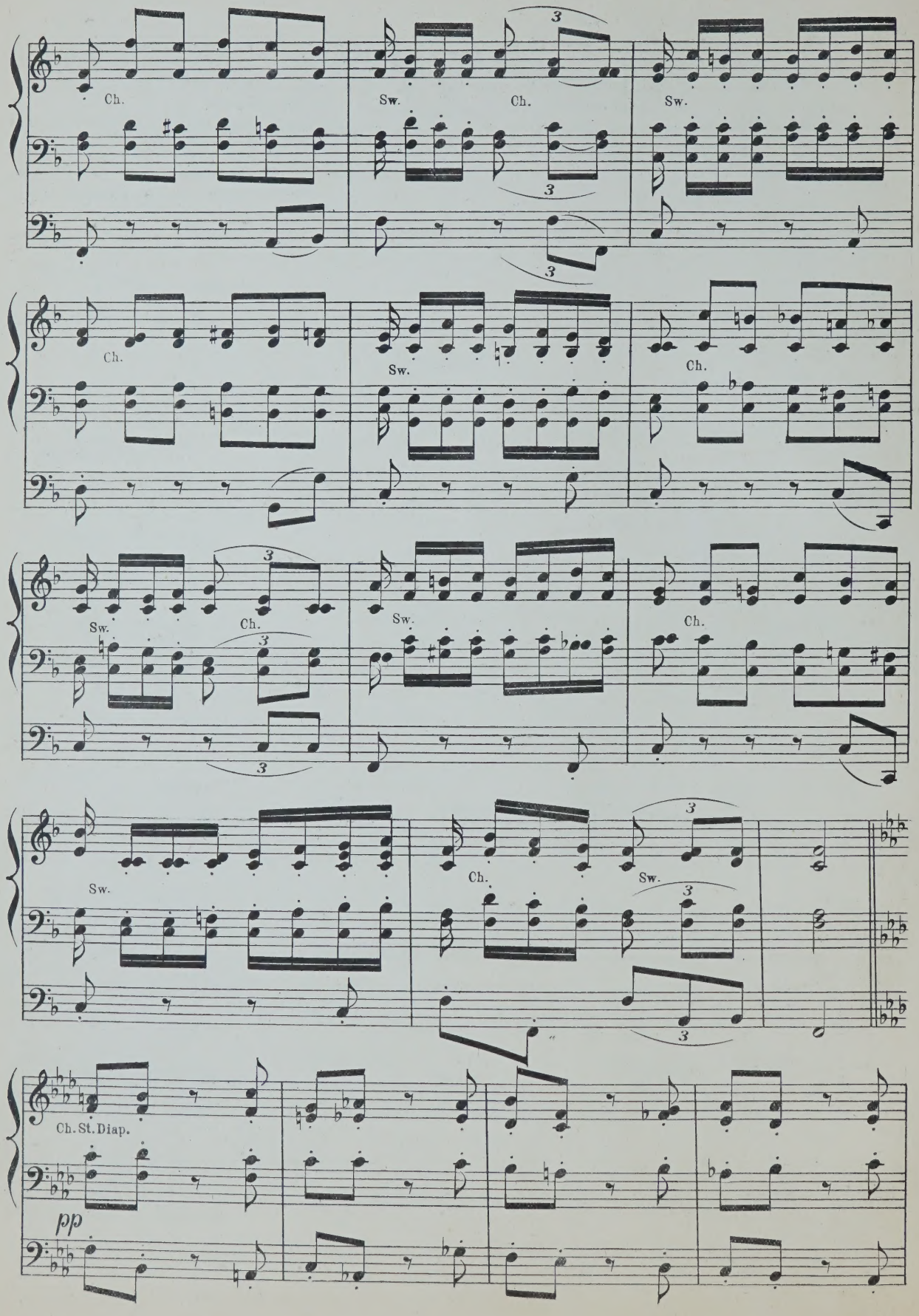
Sempre legato.

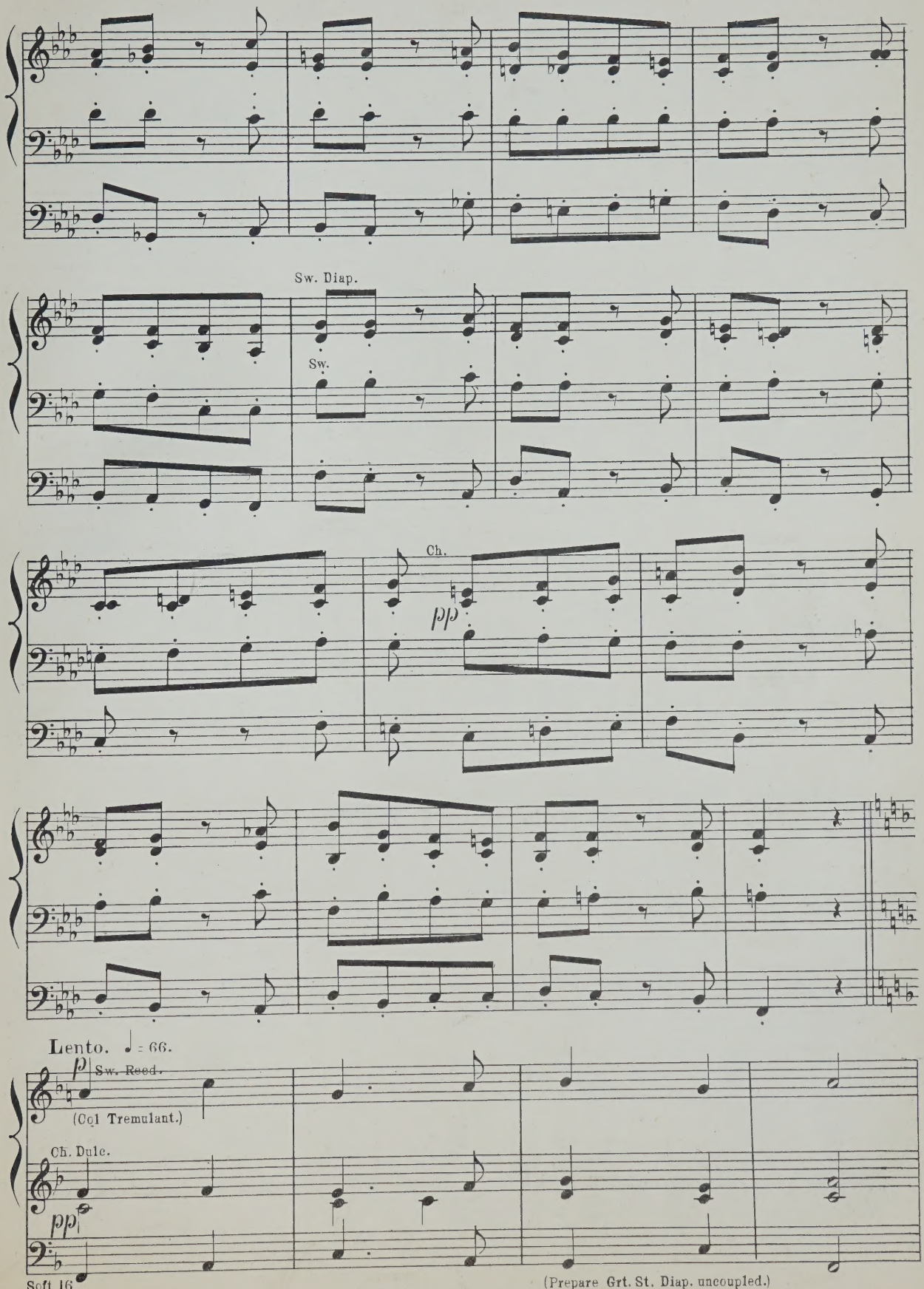
Sw. 8 ft.

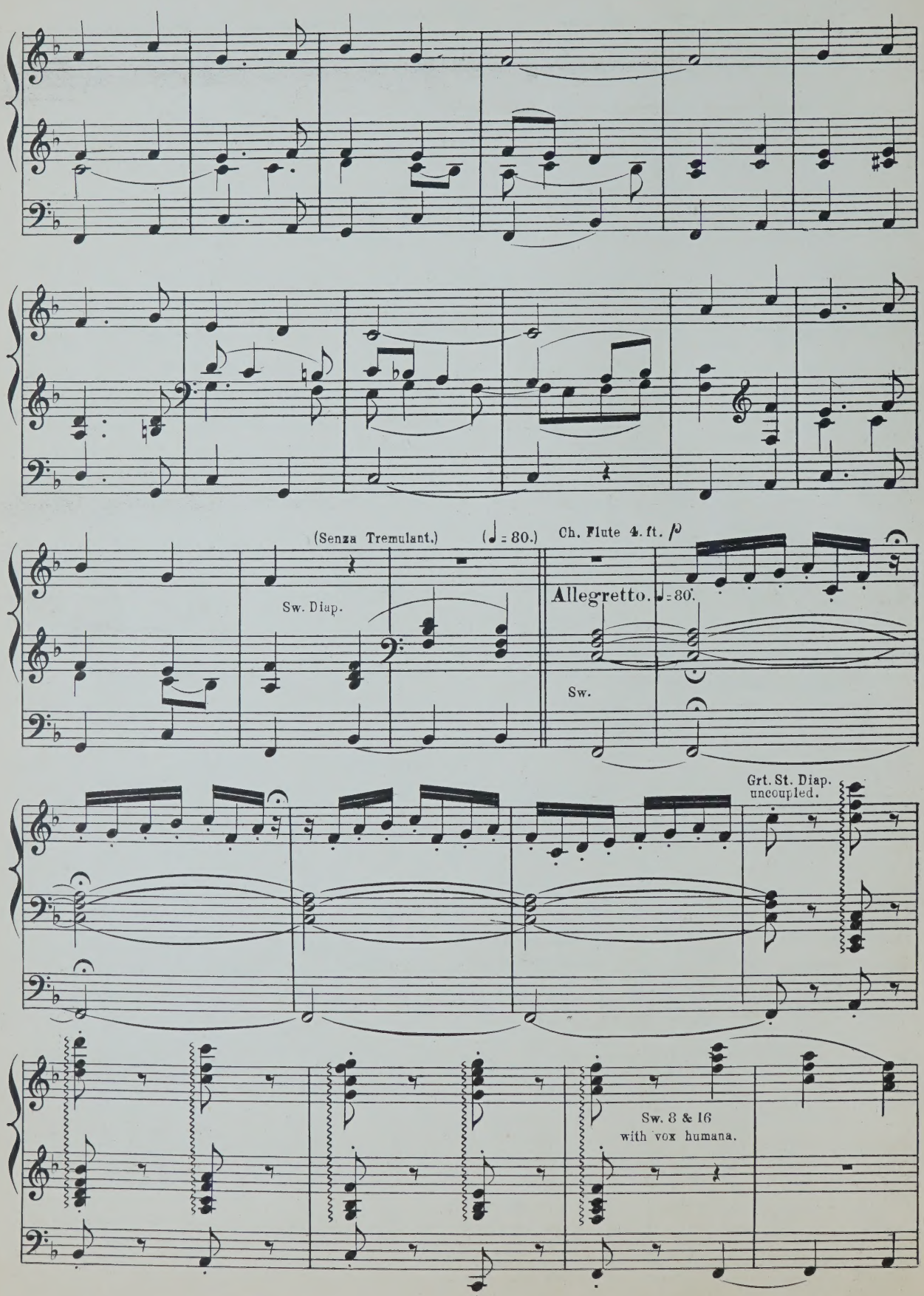
Ch. Gamba

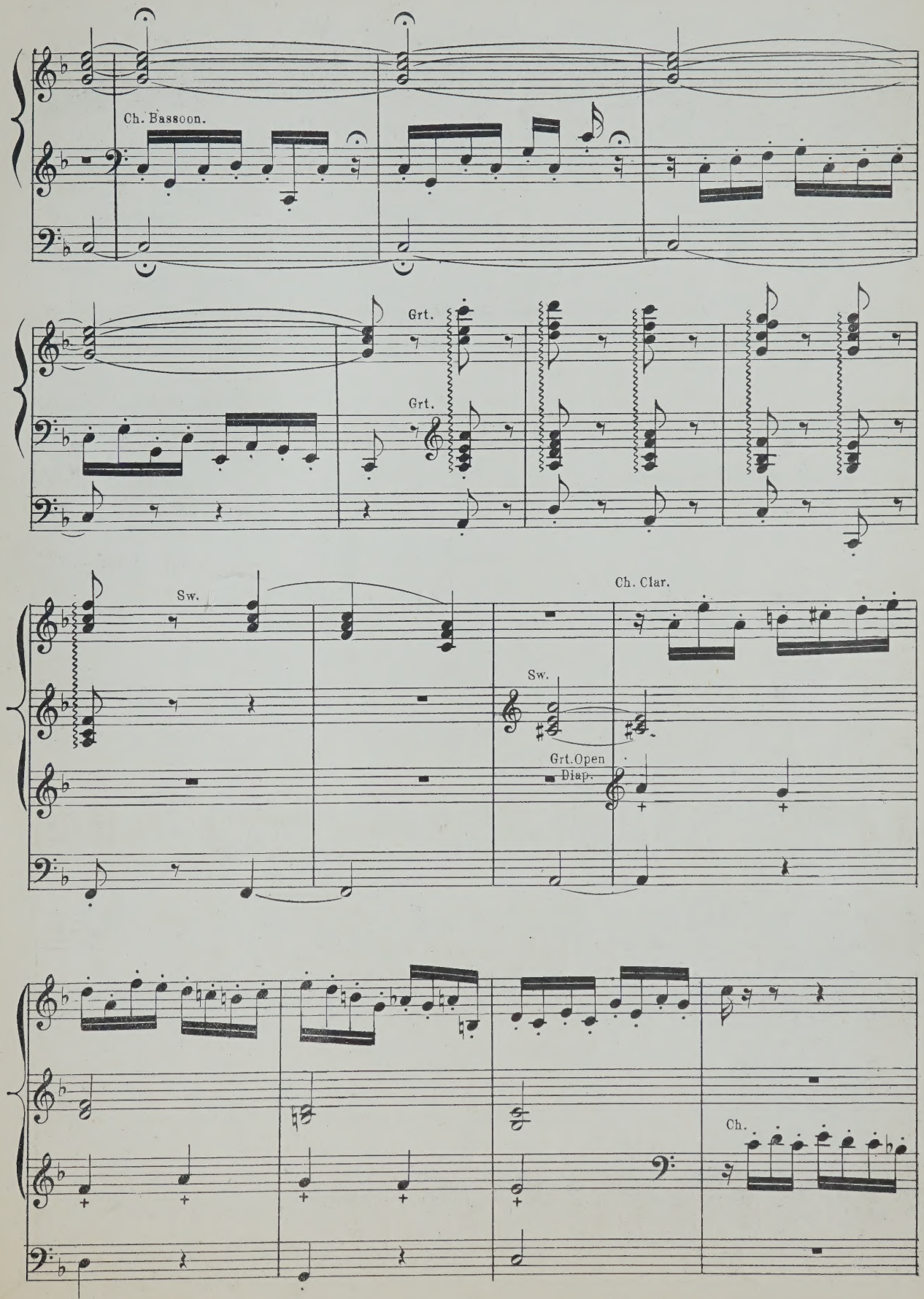
Ped. soft 16 & 8 ft.

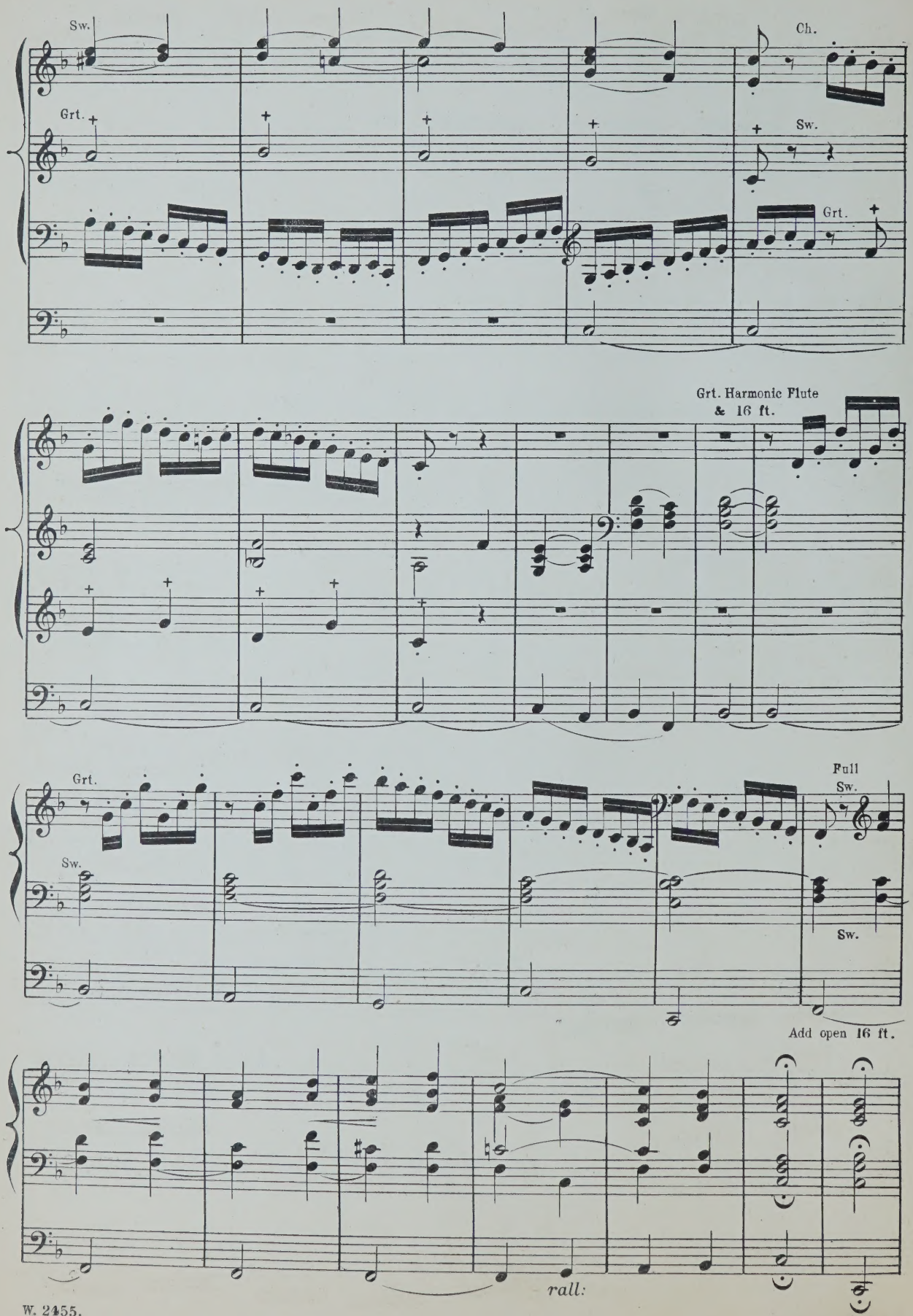

Sw. to 4 ft. with Oboe.
Ch. 8 & 4 ft.
Ch.
Sw.
Ch.
Sw.
Ch.
Sw.

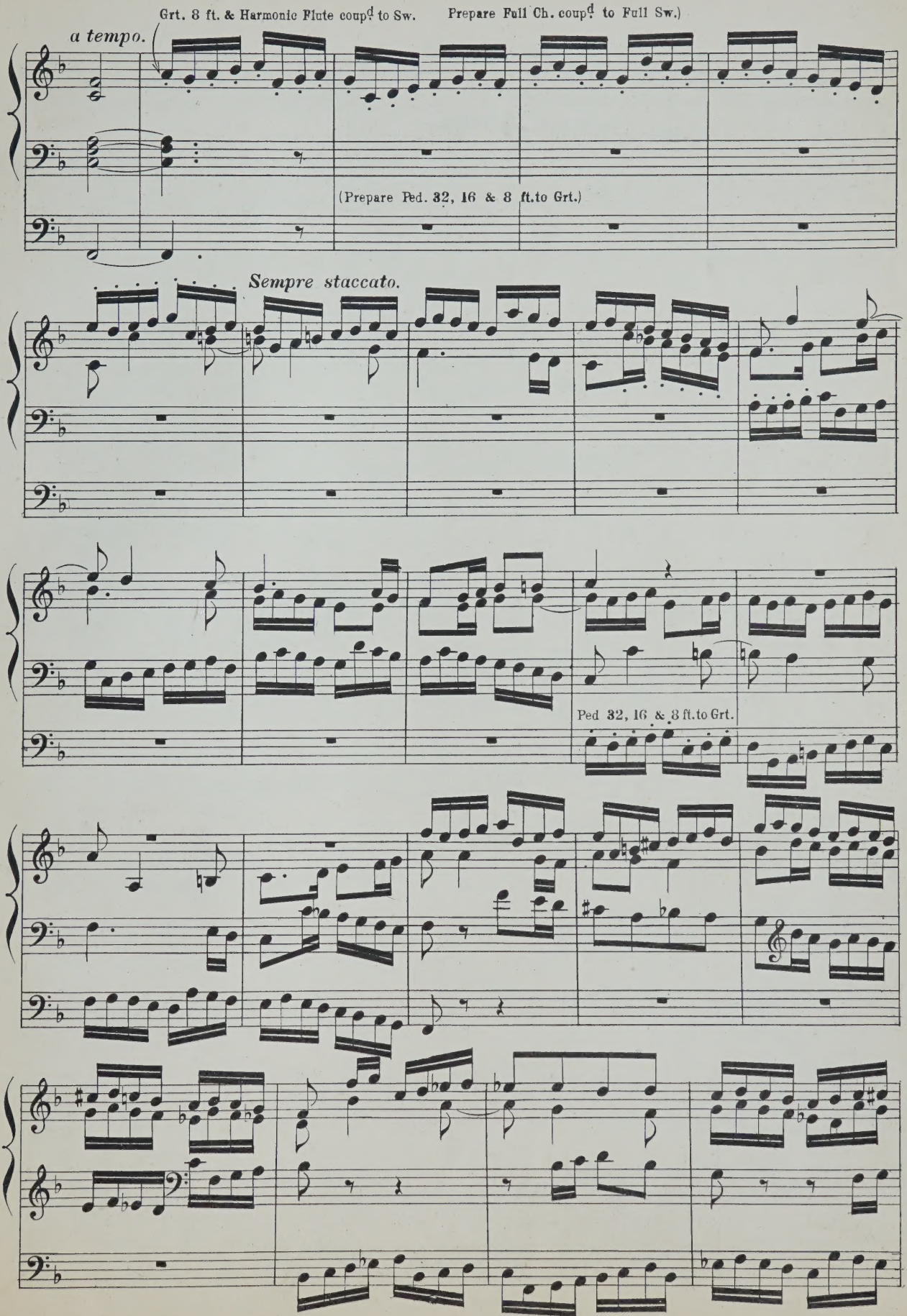

Ch.
Sw.
Ch.
Sw.
Ch.
Sw.
Ch.
Sw.
Ch.
Sw.
Ch.
Sw.
Ch.
Sw.
Ch.
Ch. St. Diap.
pp

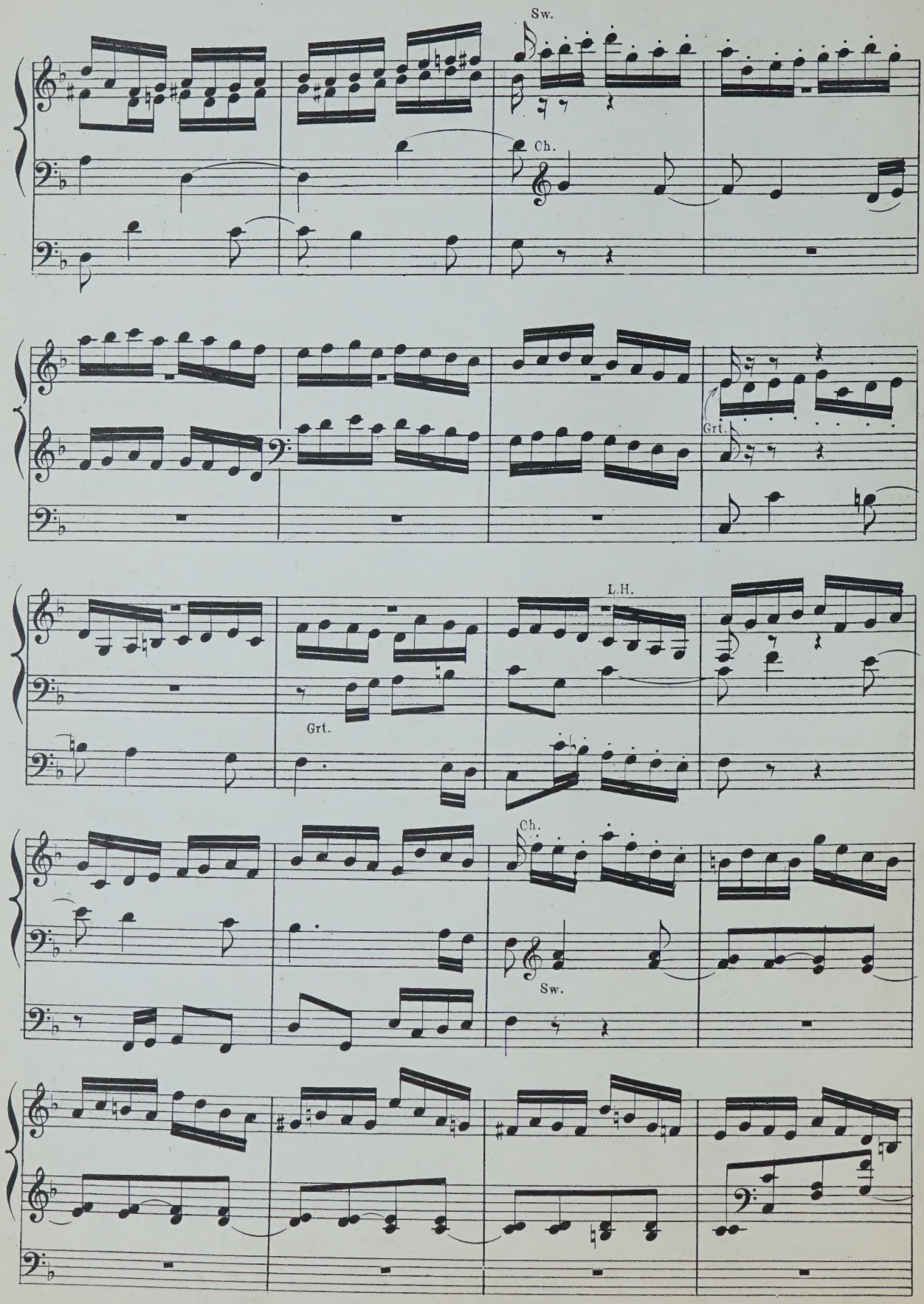

Sw. Diap.
Sw.
Ch.
pp
Lento. ♩ = 66.
p
Sw. Reed.
(Col Tremulant.)
Ch. Dulc.
pp
Soft 16 & 8 ft.
(Prepare Grt. St. Diap. uncoupled.)

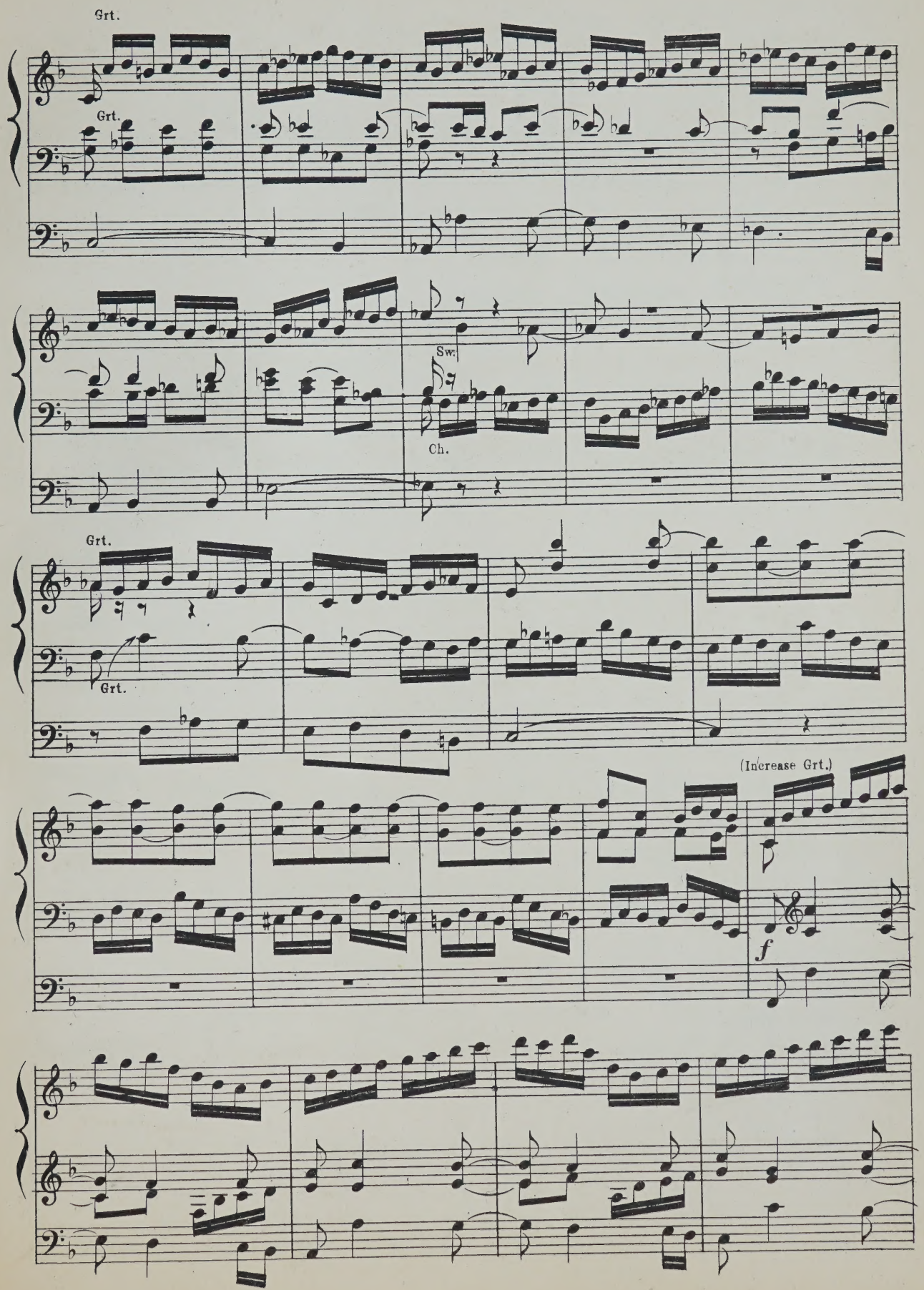

(Senza Tremulant.)
(♩ = 80.)
Ch. Flute 4. ft. p
Sw. Diap.
Allegretto. ♩ = 80.
Sw.
Grt. St. Diap. uncoupled.
Sw. 8 & 16 with vox humana.

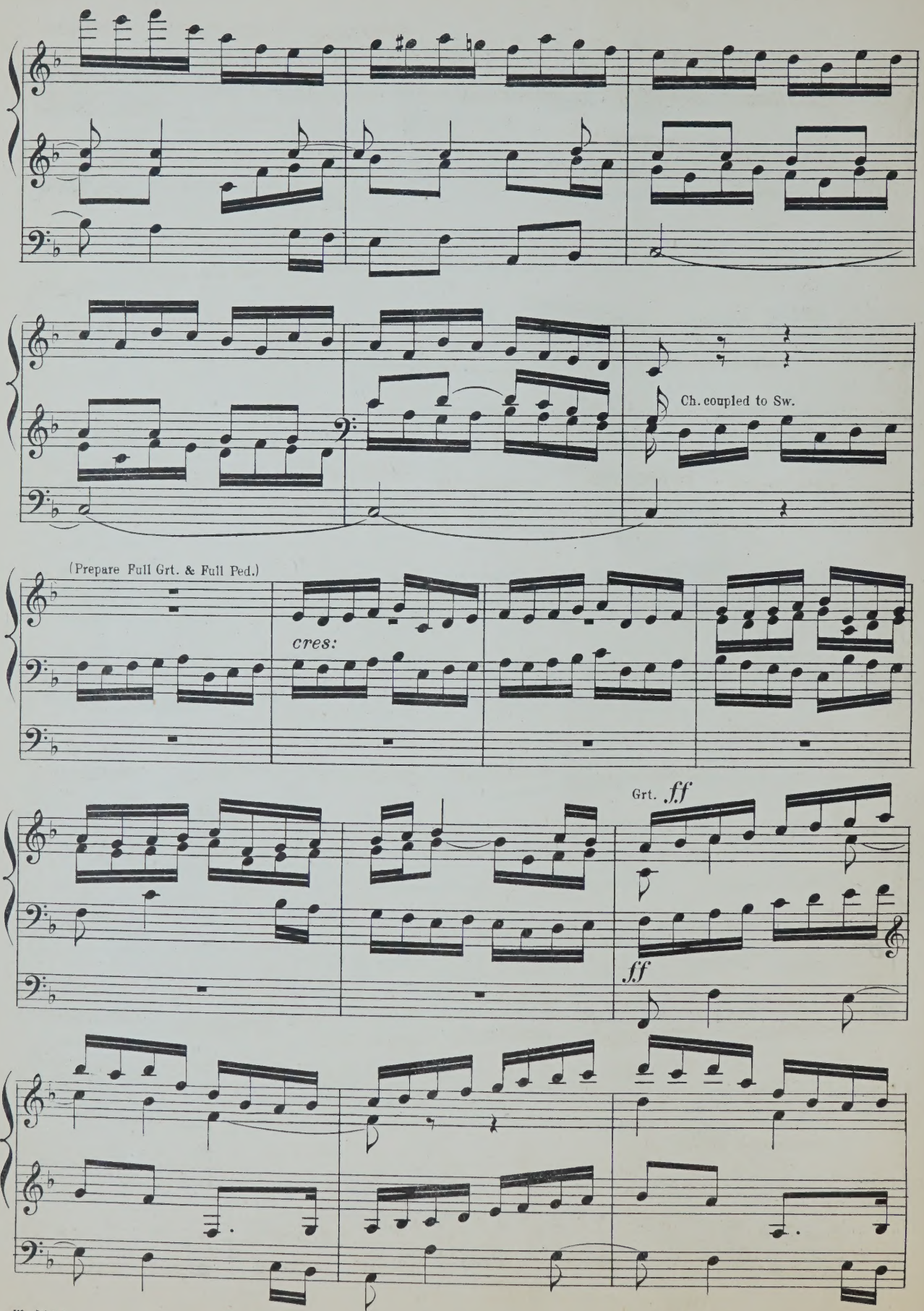

Ch. Bassoon.
Grt.
Grt.
Sw.
Ch. Clar.
Sw.
Grt. Open Diap.
Ch.

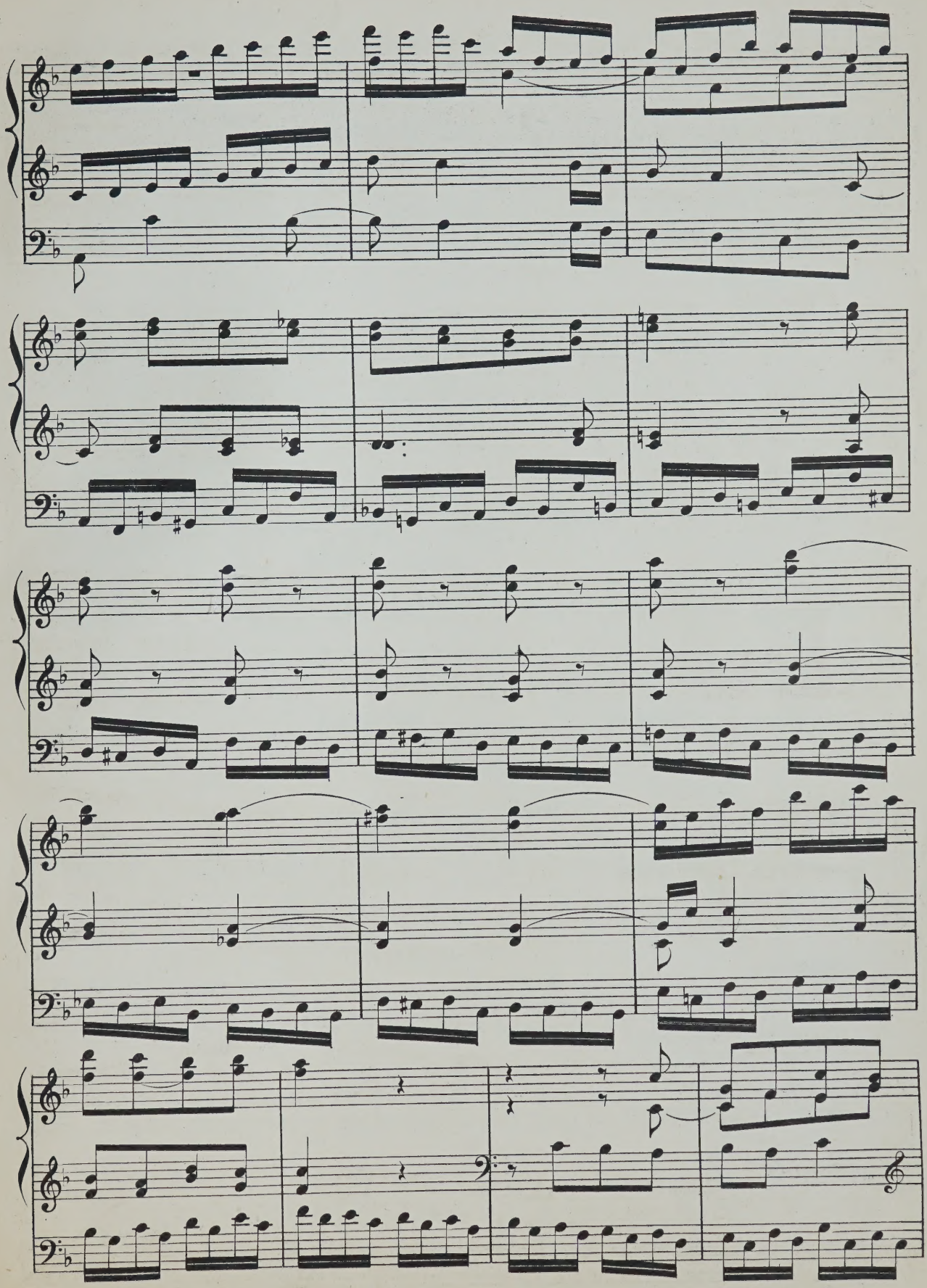

Sw.
Grt.
Ch.
Sw.
Grt.
Grt. Harmonic Flute
& 16 ft.
Grt.
Sw.
Full
Sw.
Sw.
Add open 16 ft.
rall:

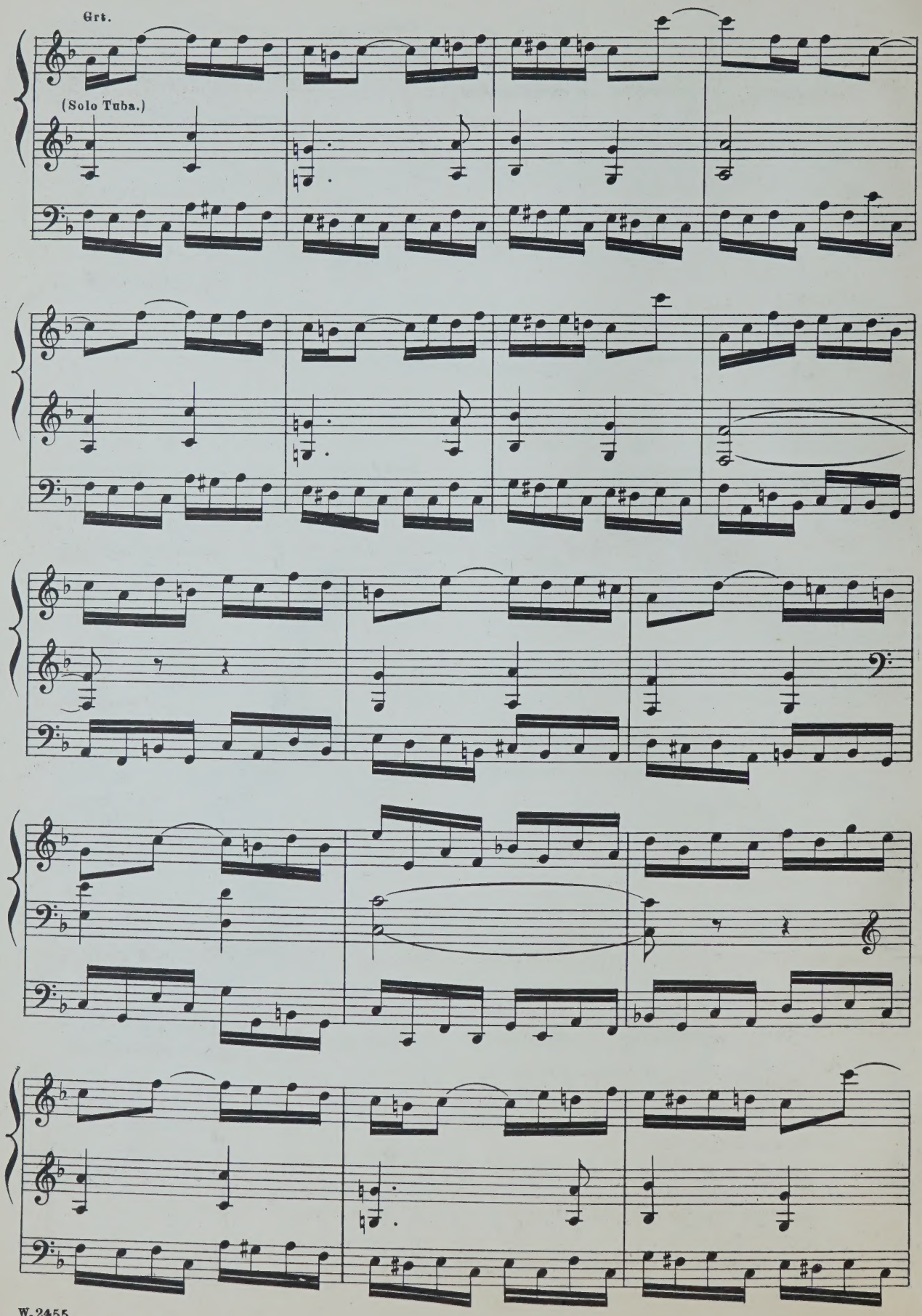

Grt. 8 ft. & Harmonic Flute coupd to Sw.
Prepare Full Ch. coupd to Full Sw.)
a tempo.
(Prepare Ped. 32, 16 & 8 ft.to Grt.)
Sempre staccato.
Ped 32, 16 & 8 ft.to Grt.

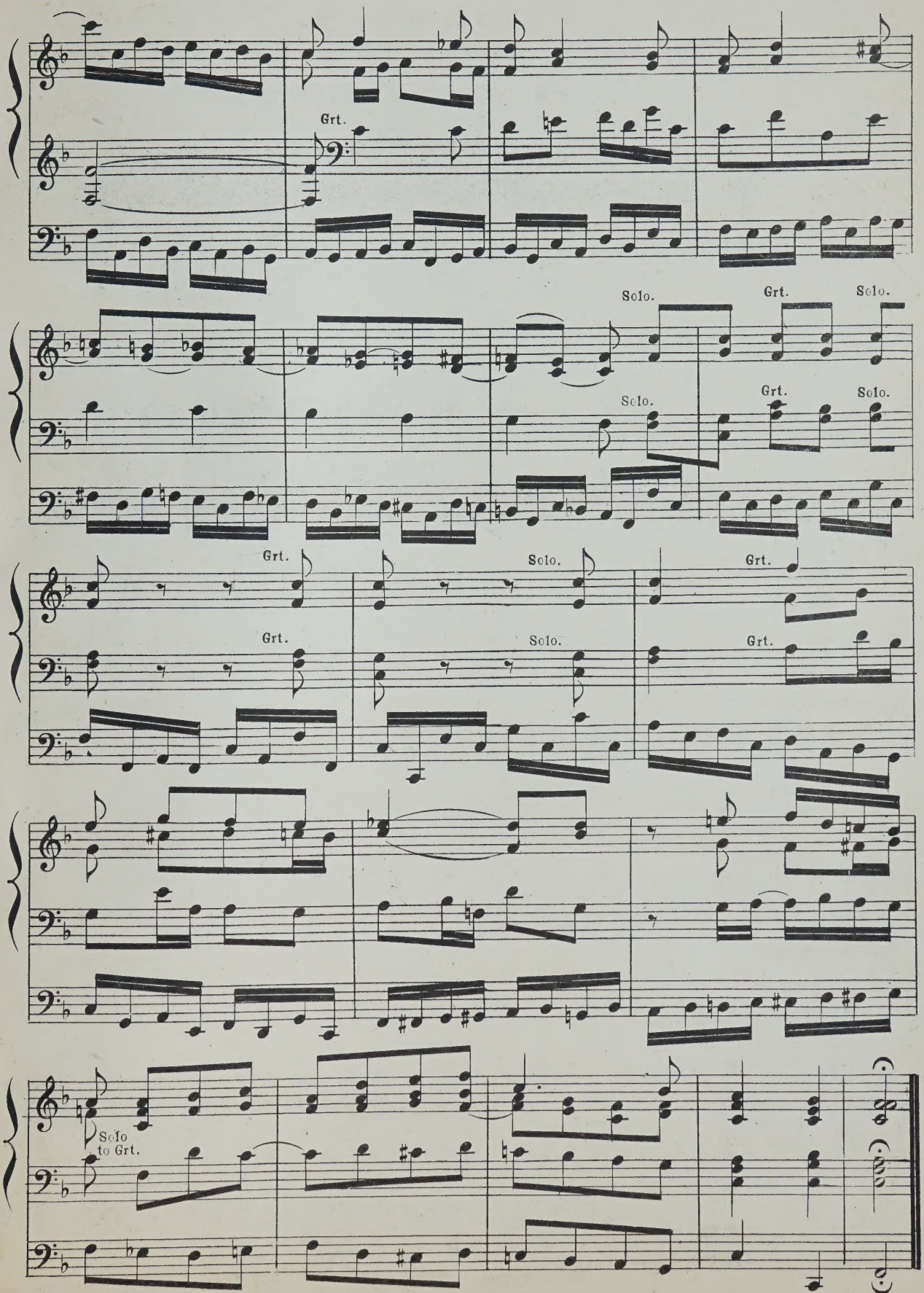

Sw.
Ch.
Grt.
L.H.
Grt.
Ch.
Sw.


Grt.
Grt.
Sw.
Ch.
Grt.
Grt.
(Increase Grt.)
f


Ch. coupled to Sw.
(Prepare Full Grt. & Full Ped.)
cres:
Grt. ff
ff




Grt.
(Solo Tuba.)


Grt.
Solo.
Grt.
Solo.
Solo.
Grt.
Solo.
Grt.
Grt.
Solo.
Grt.
Grt.
Solo.
Grt.
Solo
to Grt.

TO

FLORENCE E. TURPIN

FANTASIA

ON THE

"VESPER HYMN"

for the

ORGAN

Composed by

EDMUND H. TURPIN.

Ent. Sta Hall. *Price 5/-*

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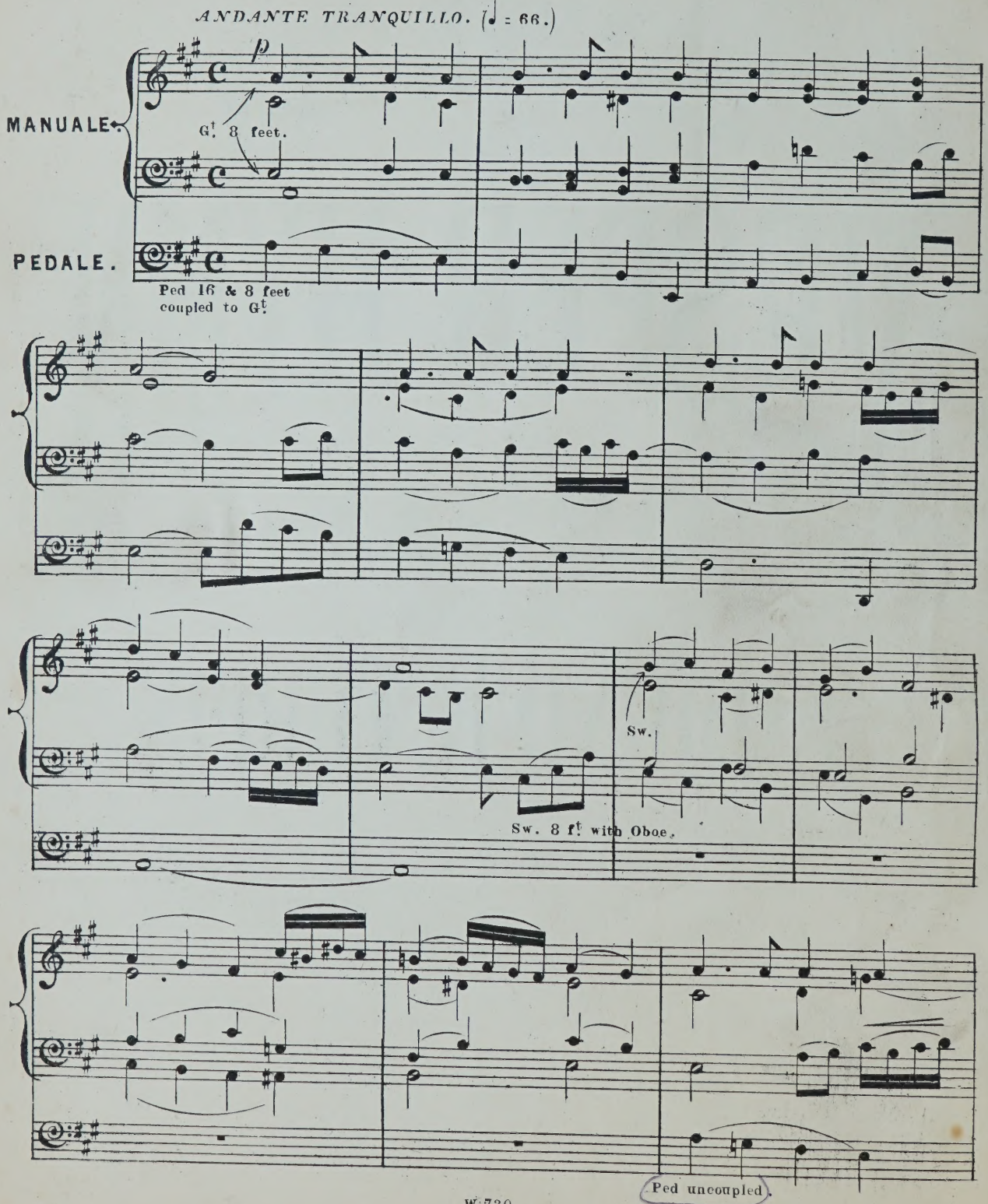
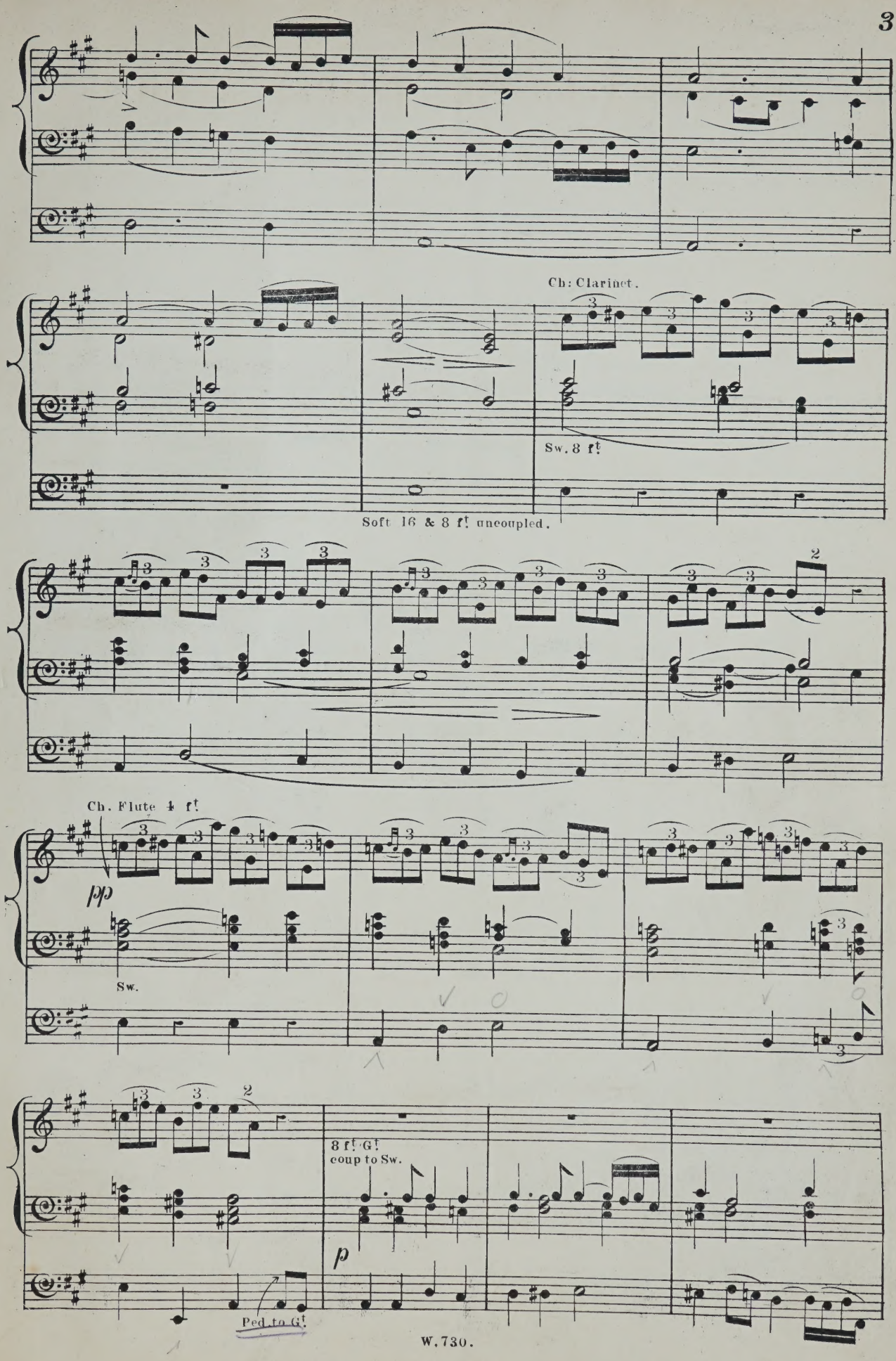
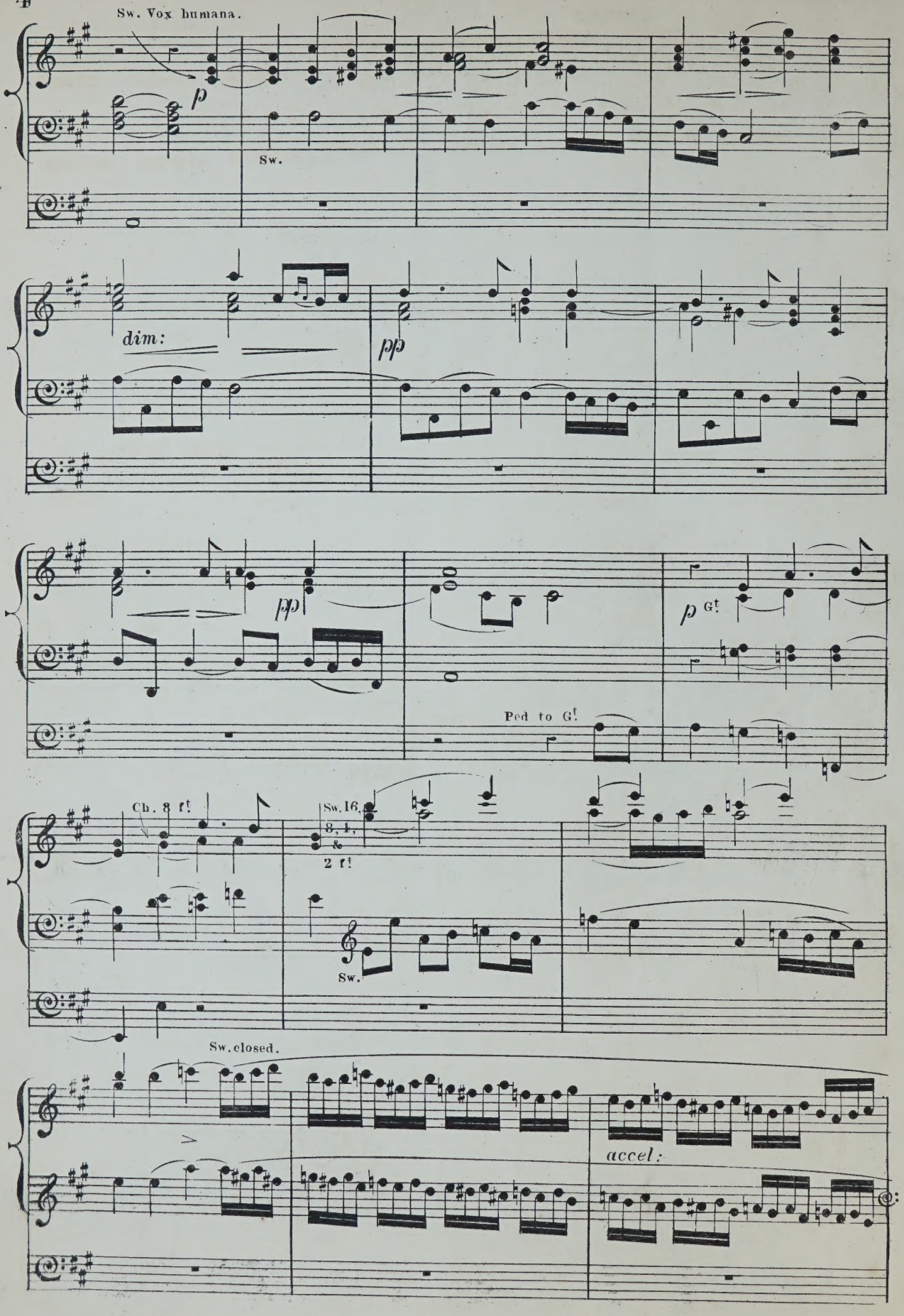
To Florence E. Turpin.

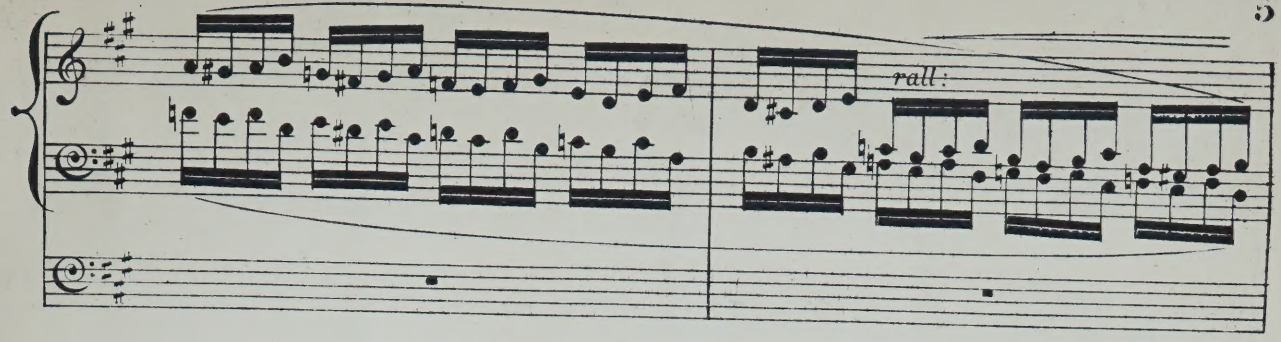
FANTASIA ON THE "VESPER HYMN."

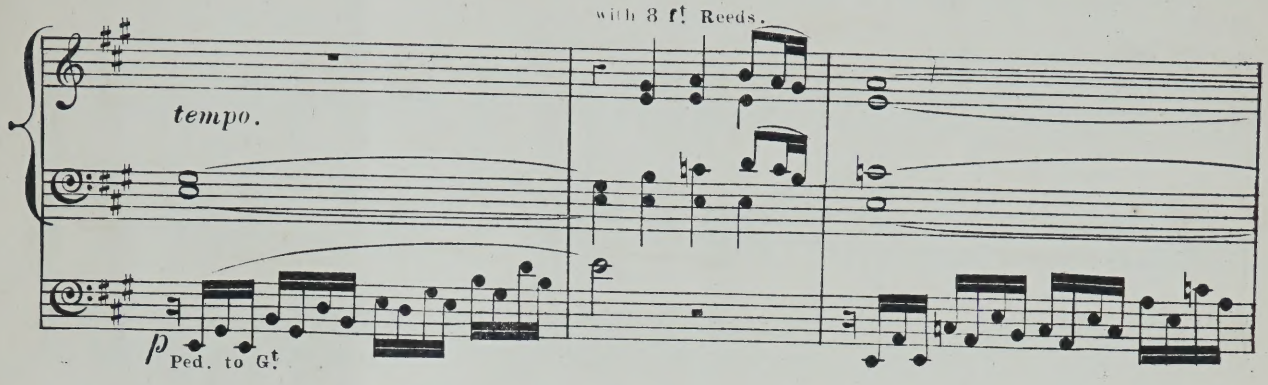
E. H. TURPIN.

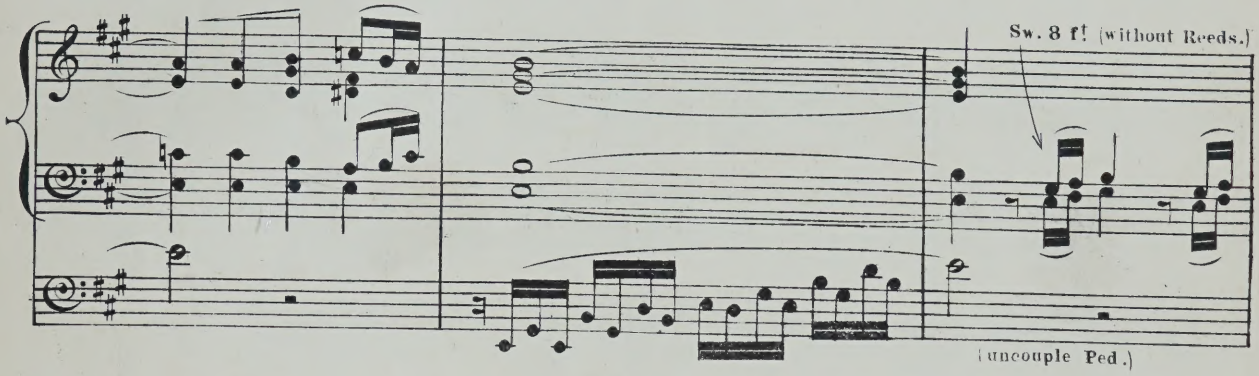


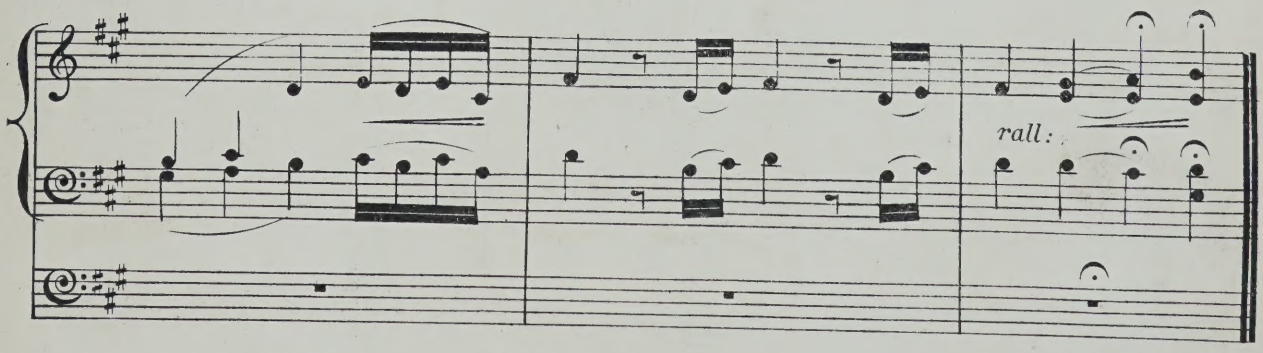

Ch: Clarinet.
Sw. 8 ft
Soft 16 & 8 ft uncoupled.
Ch. Flute 4 ft
pp
Sw.
8 ft G!
coup to Sw.
p
Ped. to G!


Sw. Vox humana.
p
Sw.
dim:
pp
pp
p Gt
Ped to Gt
Ch. 8 ft
Sw. 16, 8, 4, & 2 ft
Sw.
Sw. closed.
accel:

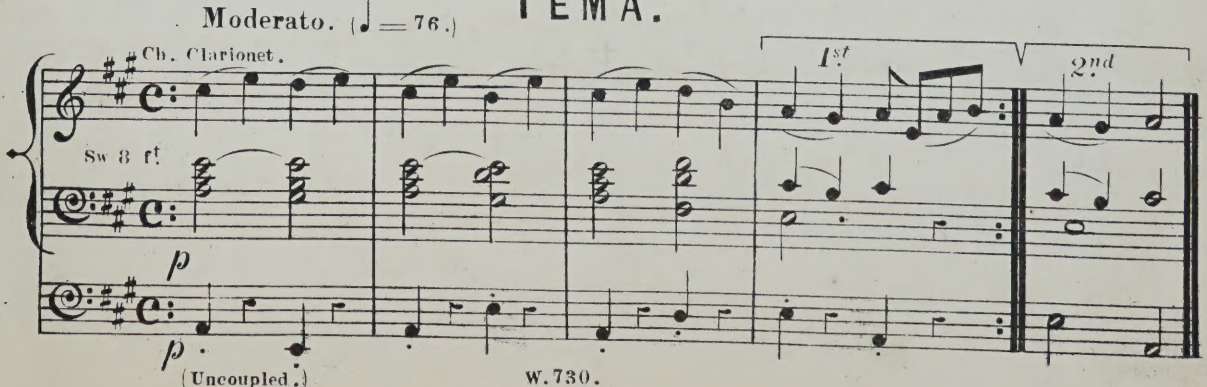

rall:

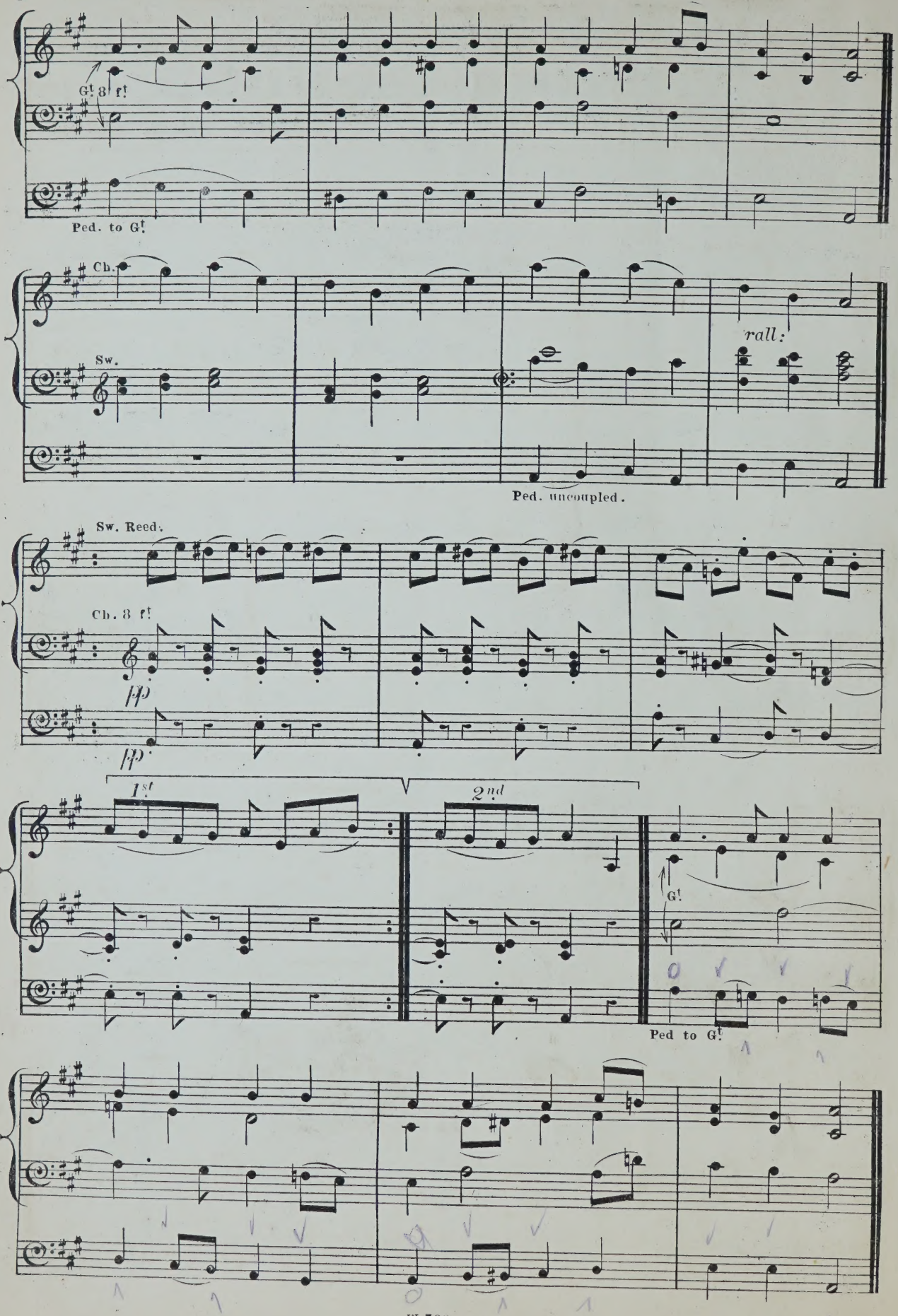

with 8 ft Reeds.
tempo.
p
Ped. to G♯

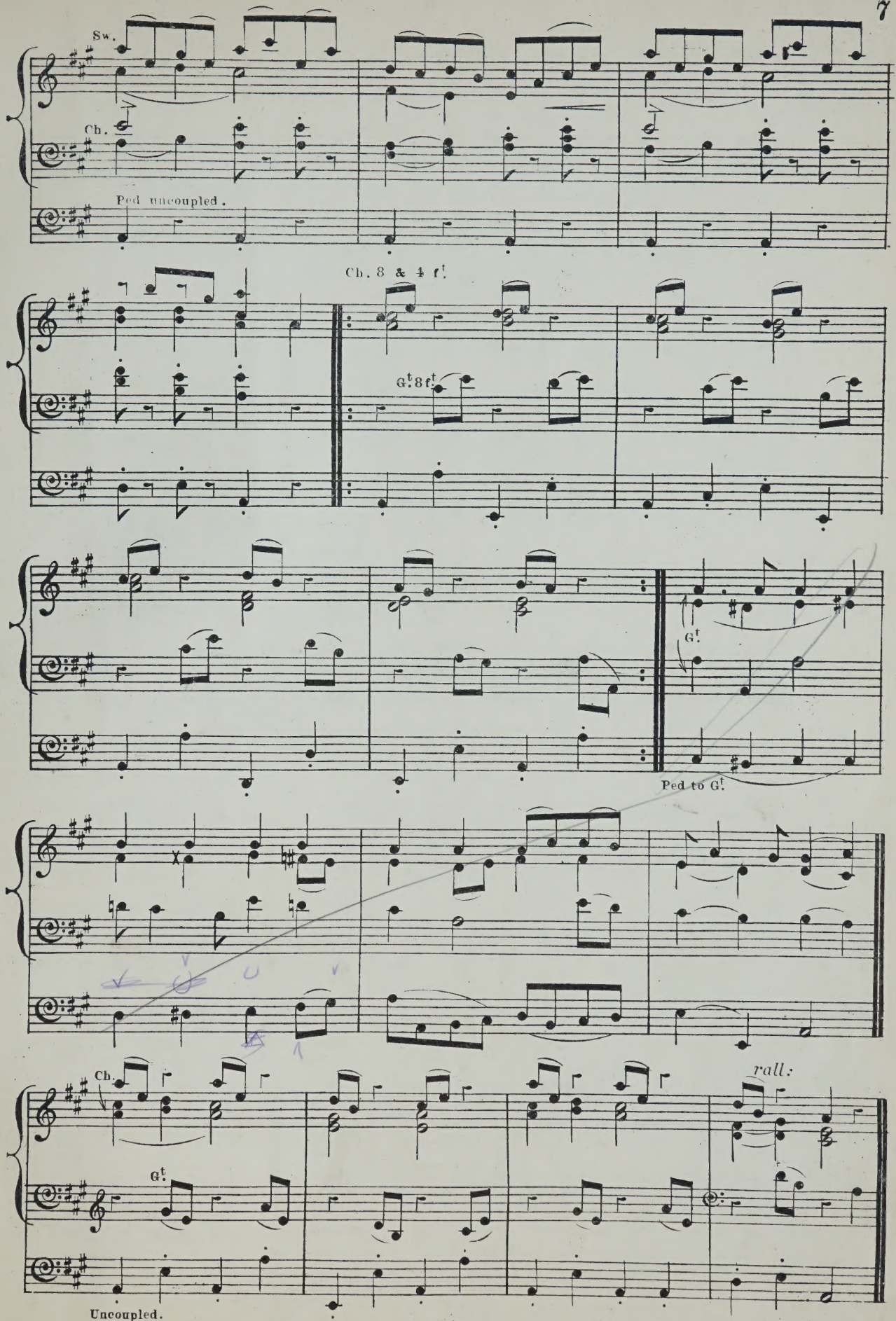

Sw. 8 ft (without Reeds.)
(uncouple Ped.)

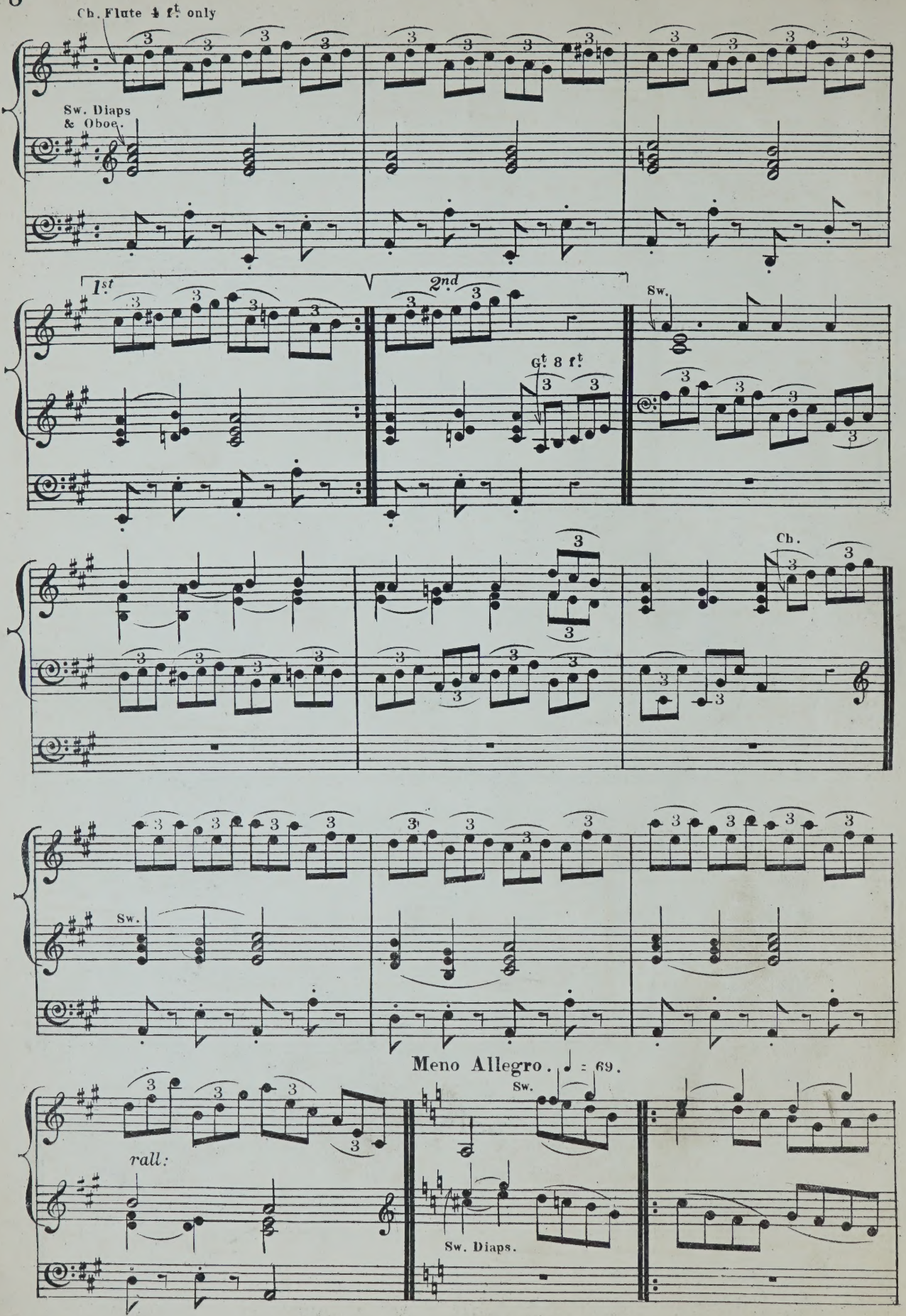

rall:

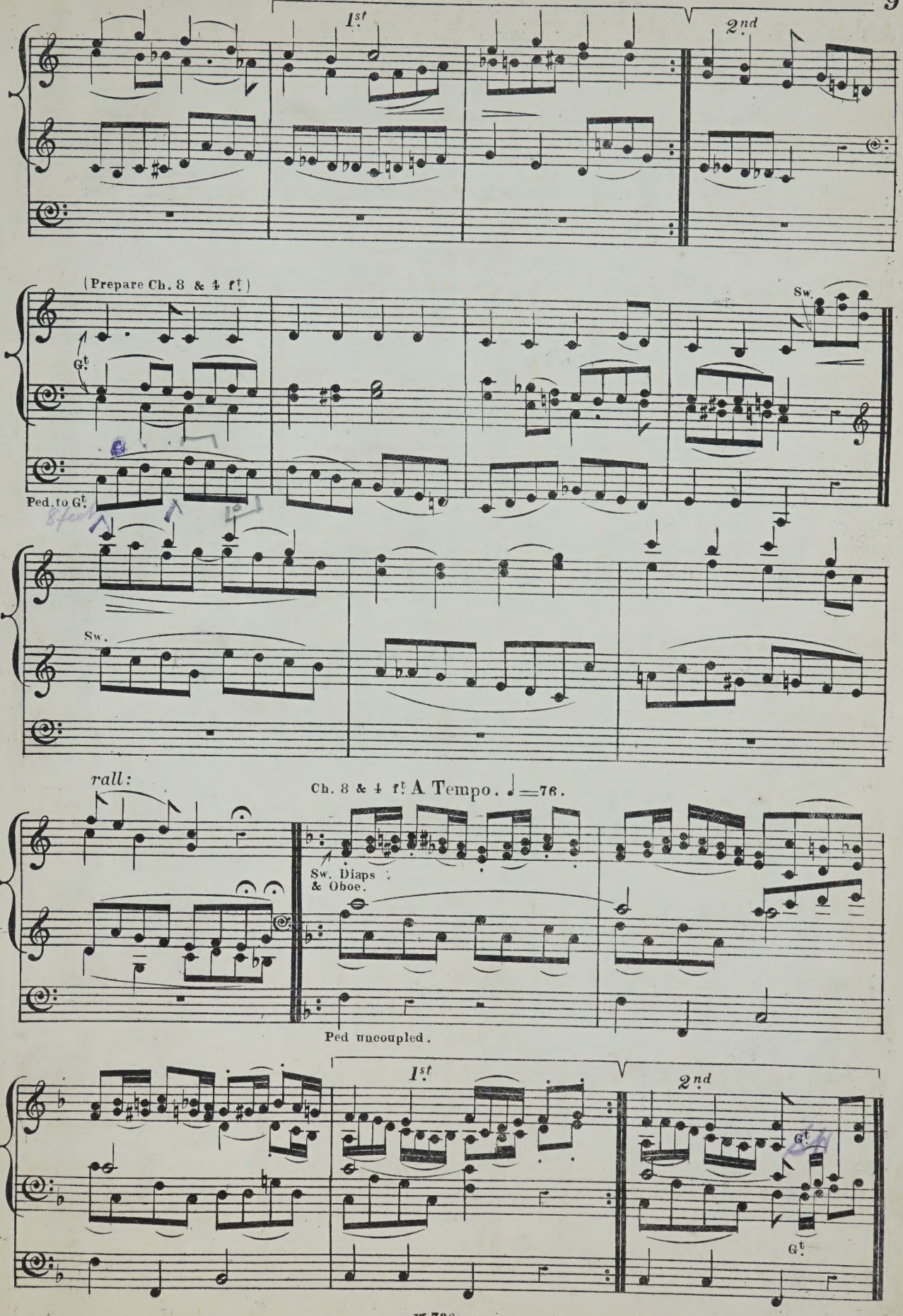
TEMA.

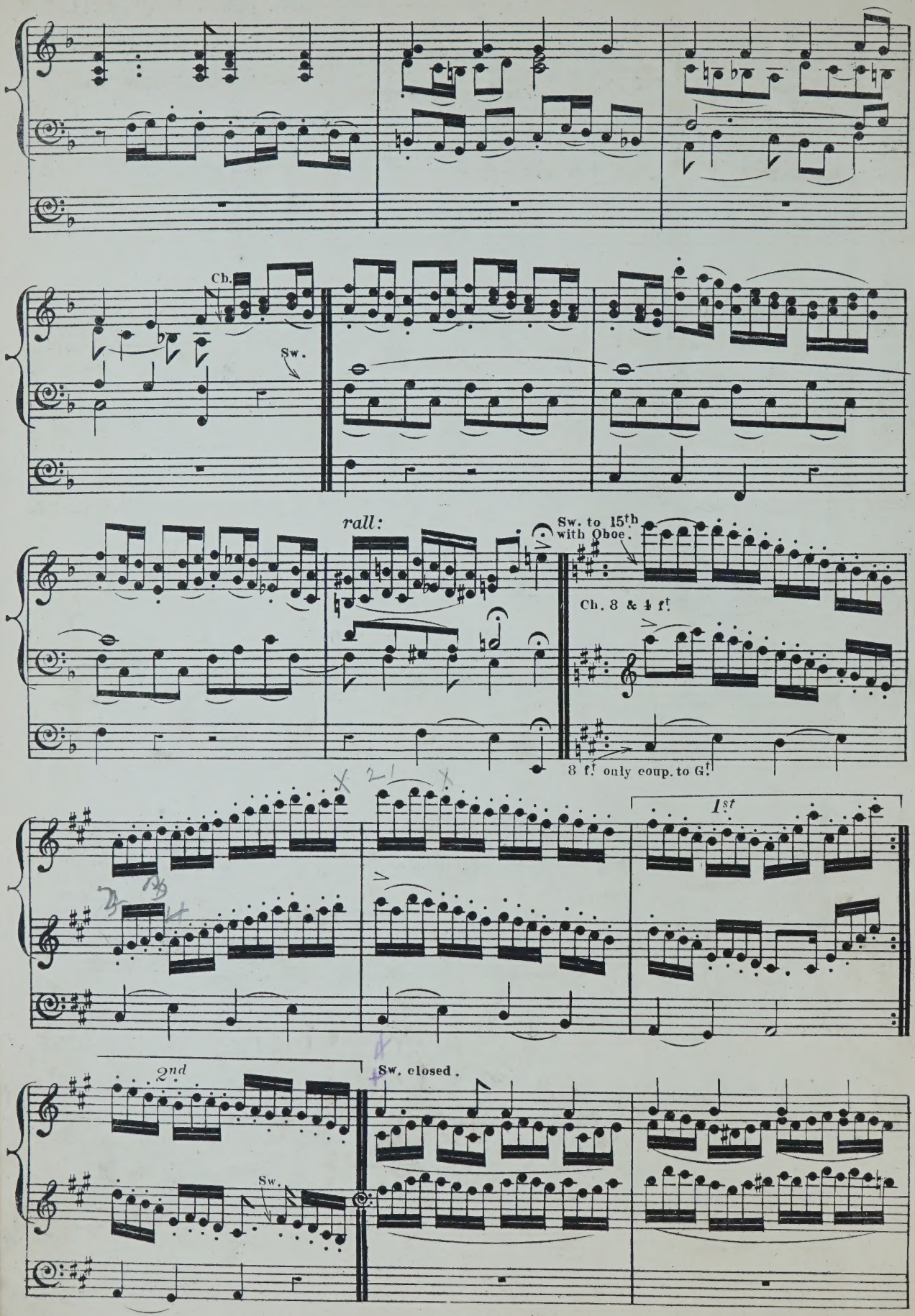

Moderato. (♩ = 76.)
Ch. Clarionet.
Sw 8 ft
1st
2nd
p
p
(Uncoupled.)


G! 8 ft
Ped. to G!
Ch.
Sw.
rall:
Ped. uncoupled.
Sw. Reed.
Ch. 8 ft
pp
pp
1st
2nd
G!
Ped to G!


Sw.
Ch.
Ped uncoupled.
Ch. 8 & 4 ft.
G.t 8 ft.
G.t.
Ped to G.t.
Ch.
G.t.
rall:
Uncoupled.


Ch. Flute 4 ft. only
Sw. Diaps & Oboe.
1st
2nd
Gt. 8 ft.
Sw.
Ch.
Sw.
Meno Allegro. ♩ = 69.
Sw.
rall:
Sw. Diaps.


1st
2nd
(Prepare Ch. 8 & 4 ft.)
Gt.
Sw.
Ped. to Gt.
Sw.
rall:
Ch. 8 & 4 ft. A Tempo. ♩=76.
Sw. Diaps & Oboe.
Ped uncoupled.
1st
2nd
Gt.
Gt.


Ch.
Sw.
rall:
Sw. to 15th with Oboe.
Ch. 8 & 4 ft
8 ft only coup. to G.
1st
2nd
Sw.
Sw. closed.

3 34

Sw.

Ch.

rall.

Sw.

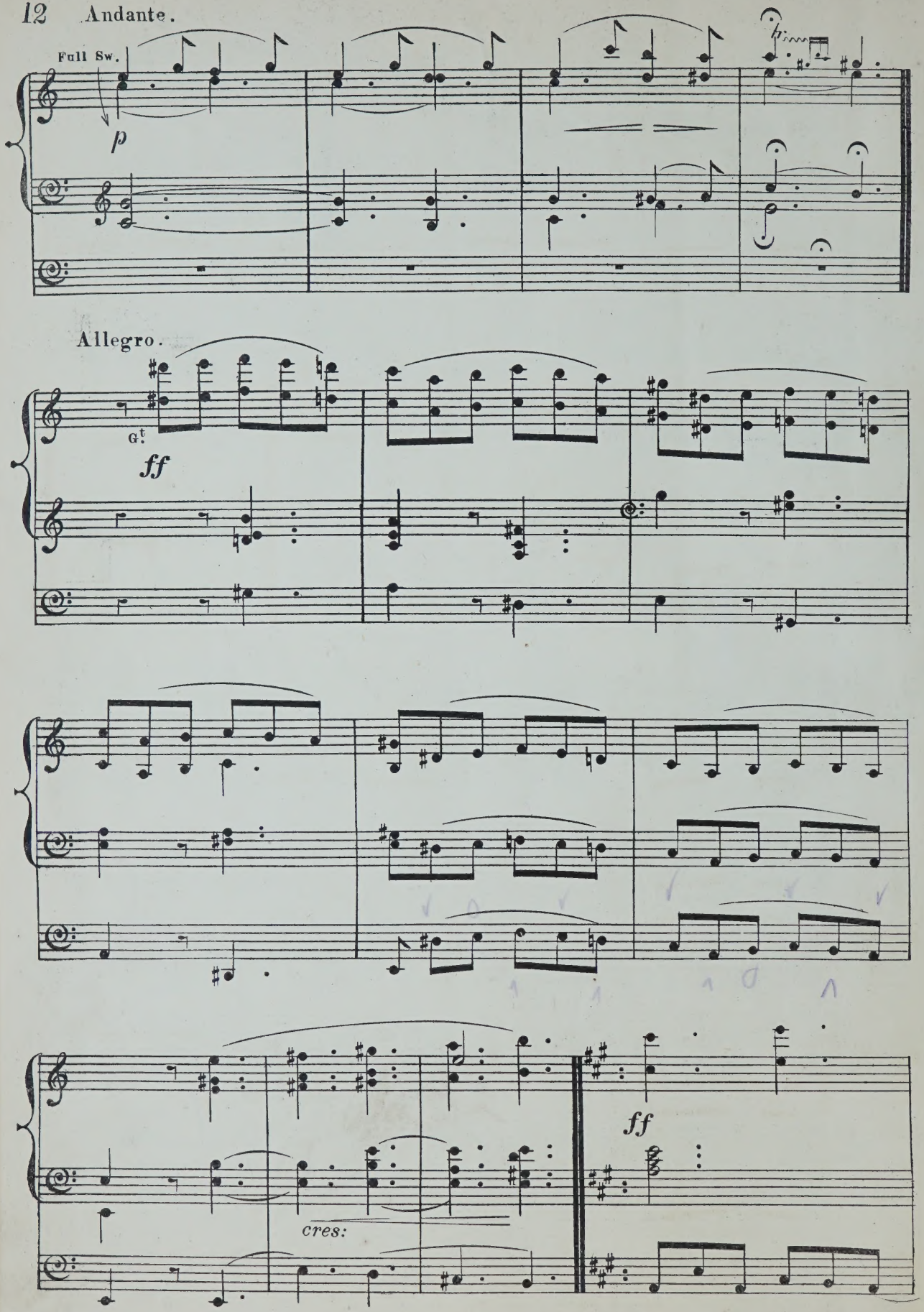
(♩.= 60.)
Andante.

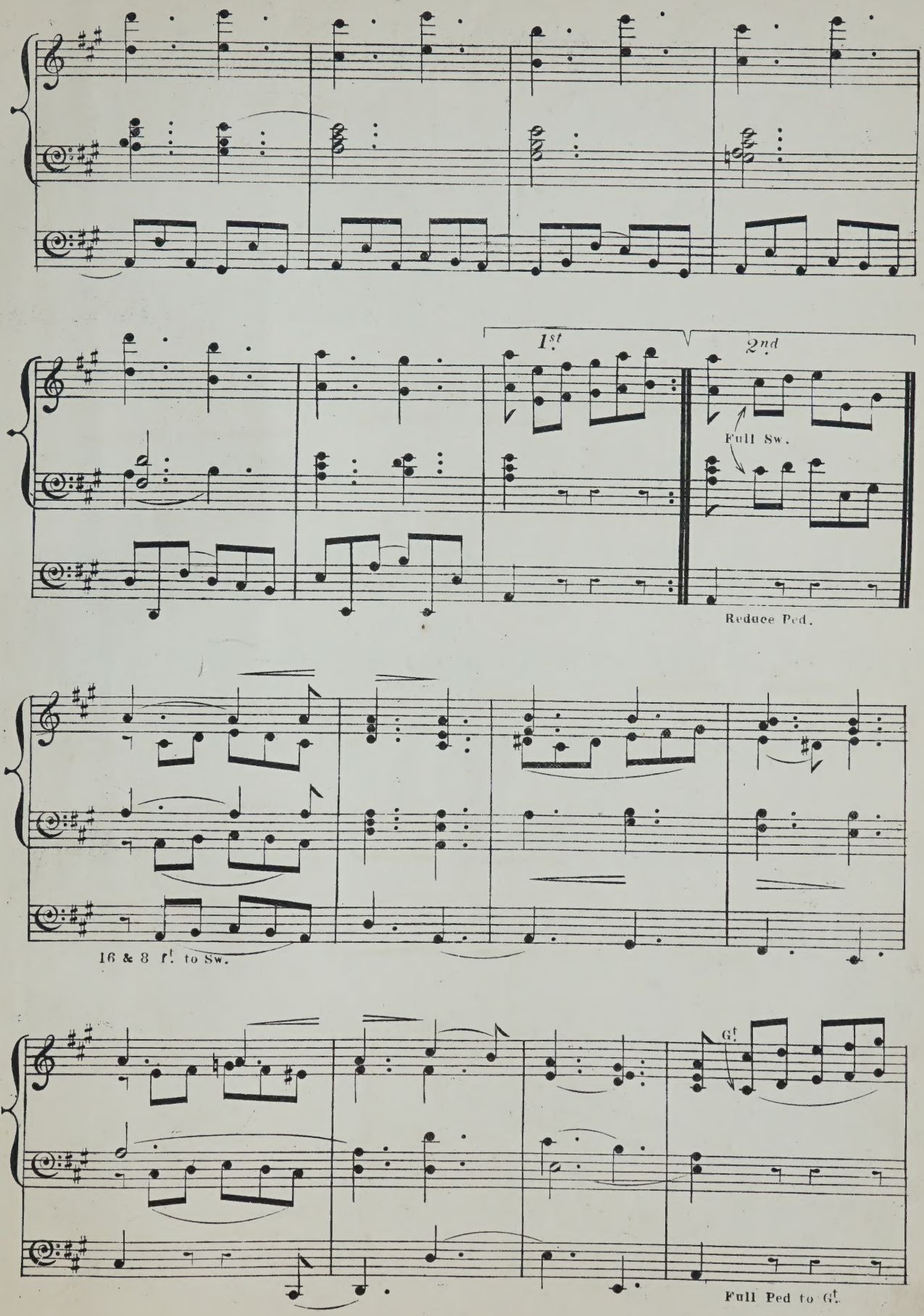
Sw. *p* with 8 ft reeds.

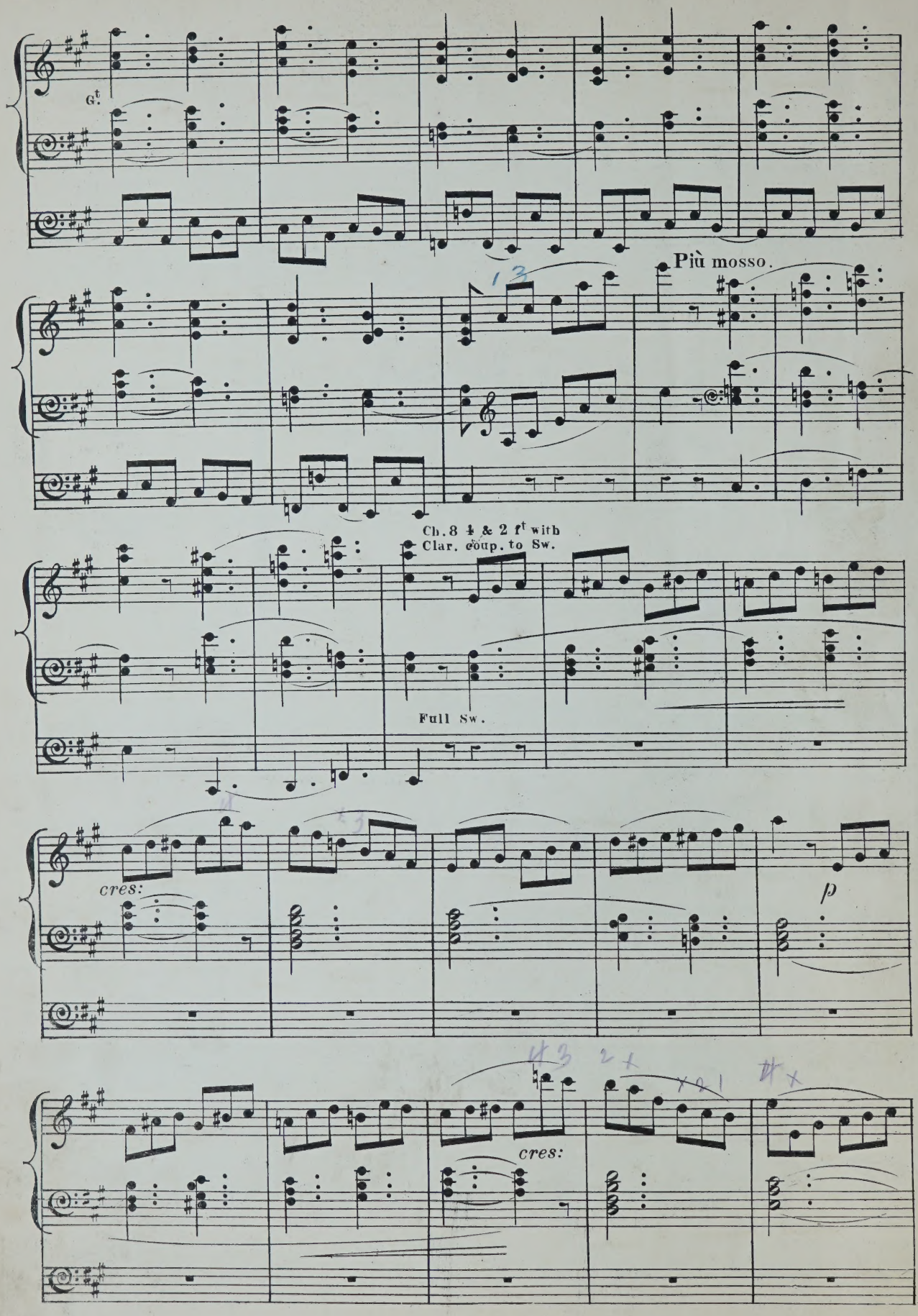
(♩.= 84.)
Allegro.

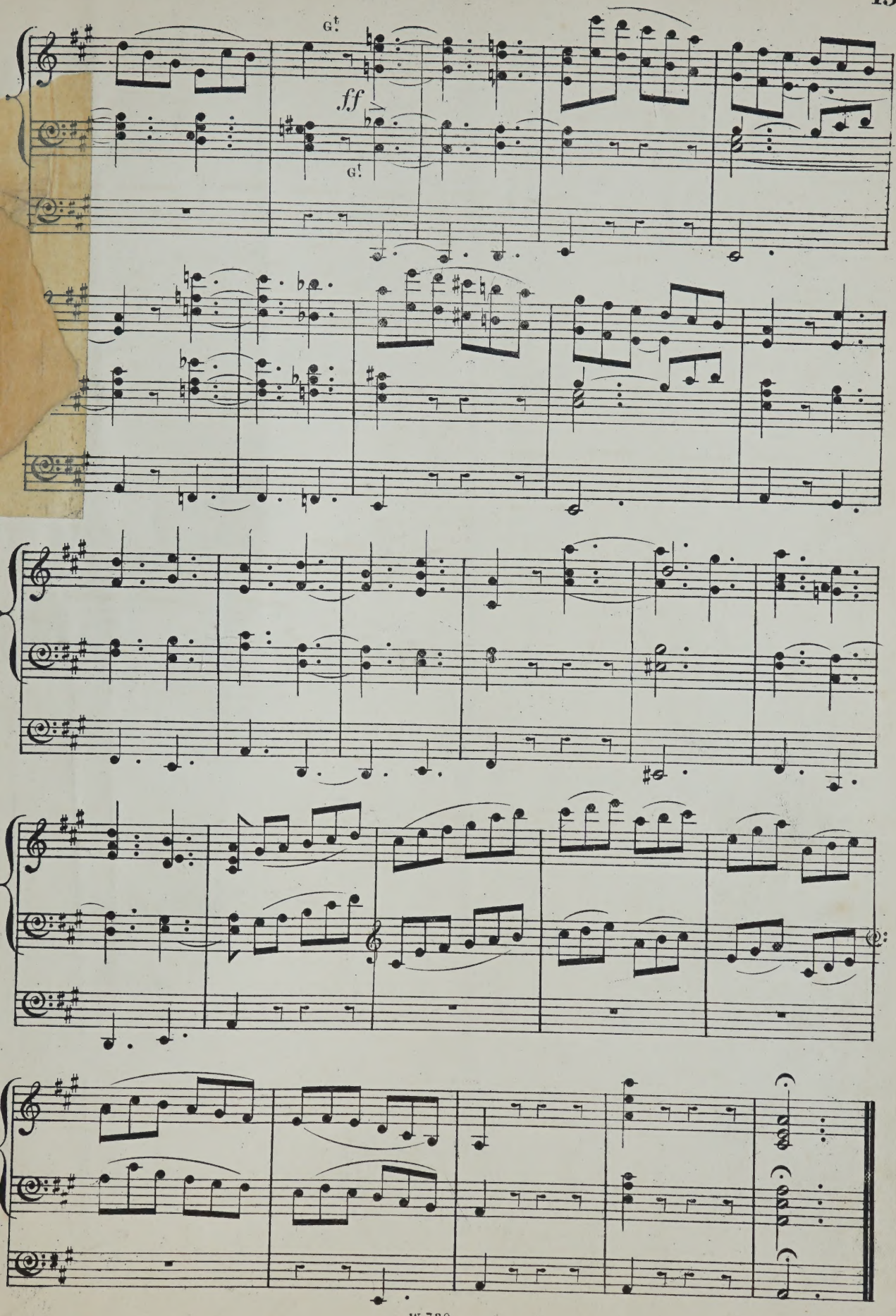
ff Full Gt

Full Ped.
coupled to Gt.


Andante.
Full Sw.
p
Allegro.
G.t.
ff
cres:
ff


1st
2nd
Full Sw.
Reduce Ped.
16 & 8 ft. to Sw.
Gt.
Full Ped to Gt.


G.t.
Più mosso.
Ch. 8 4 & 2 ft with
Clar. coup. to Sw.
Full Sw.
cres:
p
cres:


G.
ff
G.

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ARNOLD, Dr. G. B. — s. d.
March of the Assyrians (from "Sennacherib") 4 0

BARTH, A. J.
Bridal March, from Lohengrin 3 0

BATISTE, EDOUARD.
Andante, in G (Edit. E. H. Turpin) 3 0

BLAKELEY, W. A.
Fantasia and Fugue, C minor (Bach) 4 0
March 3 0

BOWLING, WHEWALL.
Gavotte (D minor and major) 3 0

BOYSE, ARTHUR.
Postlude, Introduction and Tempo di Minuetto in F 4 0

BRIDGE, JOS. C.
Bourrée, by Handel, from 1st Organ Concerto, 2nd Set 4 0
Message, by R. Schumann 3 0
Overture to Œtius, by Handel 3 0
Romance Affetuoso, by J. B. Cramer, from Pianoforte Concerto, in C 4 0
Six Original Compositions .. .. (net) 2 6

DEANE, J. H.
Allegro Marziale 3 0
Gavotte (Handel) 3 0

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Overture Poet and Peasant (Suppé) 4 0
Overture Rienzi (Wagner) 4 0

EBERLIN, J. E.
Prelude and Fugue (Edited by E. H. Turpin) 4 0
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FISCHER.
18 Selected Pieces Edited by Haupt, Vol I. .. .. .. (net) 1 6
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Golden Trumpets (Processional March) 3 0

FROST, CHAS. J.
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GARDNER, GEO.
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GLADSTONE, F. E.
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Fantasia in F 3 0
Organ Pieces in various styles .. .. net) 4 0
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HOLLINS, ALFRED.
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HOPKINS, Dr. EDWARD J.
Andante Grazioso 3 0
Organ Music—No. 1. Allegro Moderato in A 3 0
2. Adagio Cantabile in D 2 0
3. Allegro Finale in A ("Jubilee") 4 0
Short pieces for the Organ—intended as Introductory Voluntaries.
Sets 1, 2, and 3 (each set contains 3 pieces) .. .. each 3 0

HOUSELEY, H.
Adagio con molto espressione 4 0
Andante con Grazio 2 0
Andantino Grazioso 3 0
Postlude Alla Marcia 3 0
Tempo di Menuetto 3 0

HOYTE, W. S.
Andante (in A flat) 4 0
Minuet and Trio 4 0

KREBS, J. L.
Fugue in G (edit. E. H. Turpin) 4 0

LEMARE, EDWIN H.
Marche Moderne 4 0

LOTT, J. B.
I waited for the Lord (*Mendelssohn*) 3 0

MARPLE, G. W.
Andantino, Pleyel 4 0
Fugue (A minor) Eberlin 4 0
March, by Himmel 4 0

MUNRO, ROBERT. — s. d.
Three Andantes—No. 1. Faith, Melody in F 3 0
2. Hope, in A flat 3 0
3. Prayer, in B flat 3 0
Meditation (in G) 3 0

NUNN, E. CUTHBERT.
Three Pieces—No. 1. Andante con moto, in G minor 3 0
„ 2. Gavotte in C 3 0
„ 3. Romance, in F 3 0

PINNEY, W.
Festal March 4 0
Three Andantes—No. 1 .. .. 2 6
„ 2 .. .. 2 6
„ 3 .. .. 2 0

PLANT, ARTHUR R.
Allegretto in F (with Chorale) 4 0
Two Sonatinas, No. 1 in F, No. 2 in C .. .. .. each 4

POOLE, H. J.
Impromptu March 1

RENBT, J. C.
Twenty-two 4-part Fugucttes, compiled specially for schools, and provided with pedal signs by Aug. Haupt .. .. net

SANGSTER, Dr. W. H.
No. 1. Andante in G 2
2. Andante in A flat 2
3. Andante in D 2
Elegy 4

SCHRÖTER, MAX.
Gavotte Imperiale 3 0

SILAS, E.
Nocturne in G minor, No. 11, Chopin 4 0

SIMPER, CALEB.
March (in D) 4 0

SMITH, GEO. F.
Introduction and Fugue, in G Major 4 0

SMITH, SEYMOUR.
Andante in C 4 0

STARK, HUMPHREY J.
Andante in F 2 0
Four Movements from Spohr— s. d.
No. 1. Aria ("Si, lo' sento") 3 0
„ 2. Quartetto ("Chi l'amato") 3 0
„ 3. Introduzione 4 0
„ 4. Duetto ("M'inonda, oh cara") 2 6
Vorwarts, an die Ehre, March (Sanders) 3 0

TOURS, B.
Gavotte Moderne, en ut 3 0
Arranged by E. H. TURPIN

TOZER, A. E.
Reverie 4 0

TURPIN, EDMUND H.
Allegretto (Salieri 1784) 4 0
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Fantasia, on a Theme by Weber 5 0
Impromptu 4 0
Minuet de Boccherini 4 0
Musette 3 0
Pastorale for Christmastide (transcribed from Corelli's 8th Concerto) 4 0
Short Voluntaries, from unpublished scores and the less known works of eminent composers. Three books .. .. each 4 0
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Andante from Haydn's third Grand Symphony 4 0
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WRIGHT, ADAM.
Grand Processional March 3 0

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My heart ever Faithful (Bach) .. .. } 4 0
Angels ever Bright and Fair, Aria (Handel) .. .. ..
I waited for the Lord, Duet and Chorus, (Mendelssohn) .. } 4 0
How beautiful are the feet, Aria (Handel) .. .. ..
Overture to Egmont (Beethoven op. 84) 4 0

WOOD, W. G.
Introduction and Allegro 4 0
Romanze und Liebeslied (A. Henselt) 4 0

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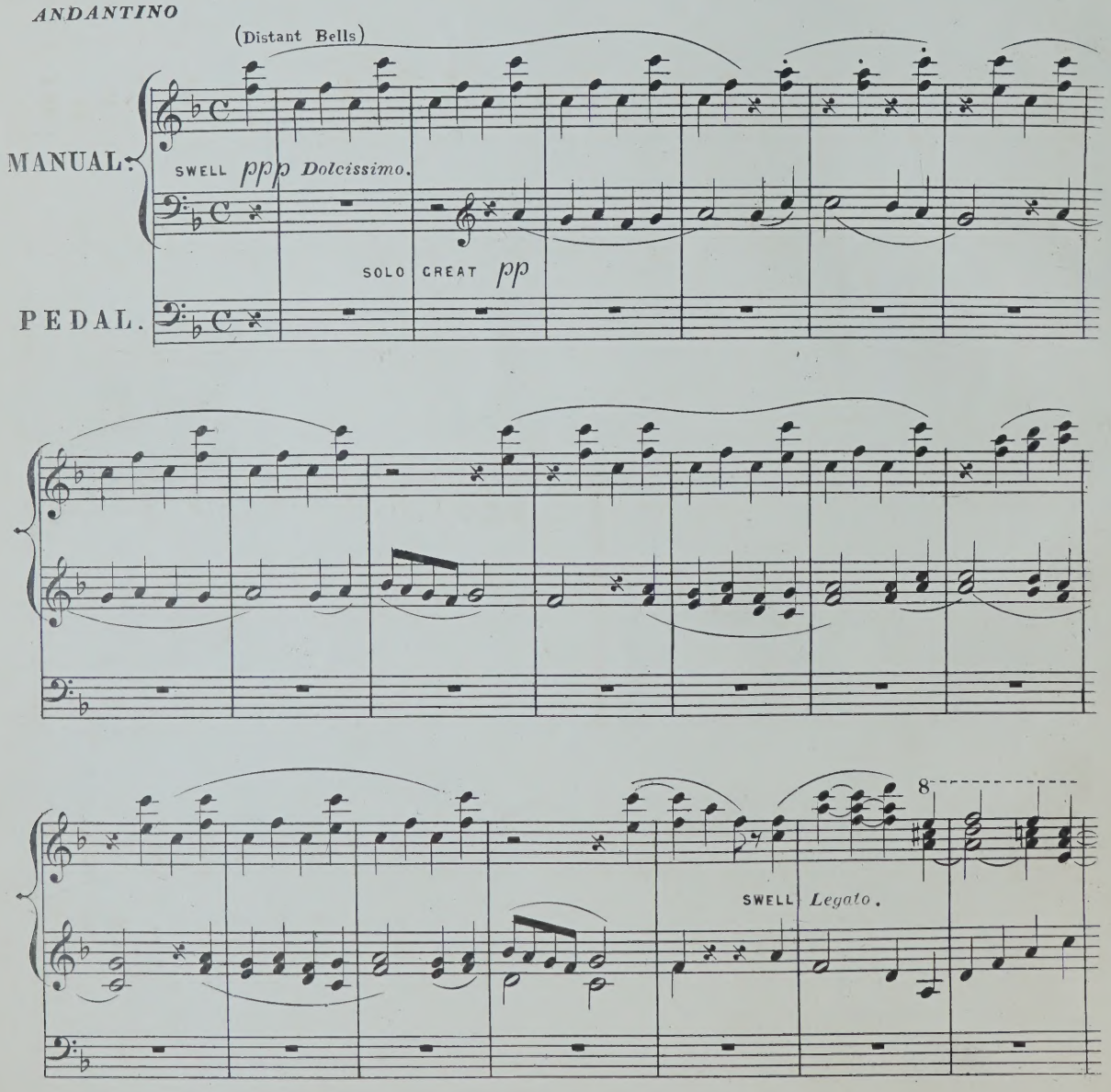
AVE MARIA D'ARCADELT.

(16th CENTURY)

FR: LISZT.

ANDANTINO



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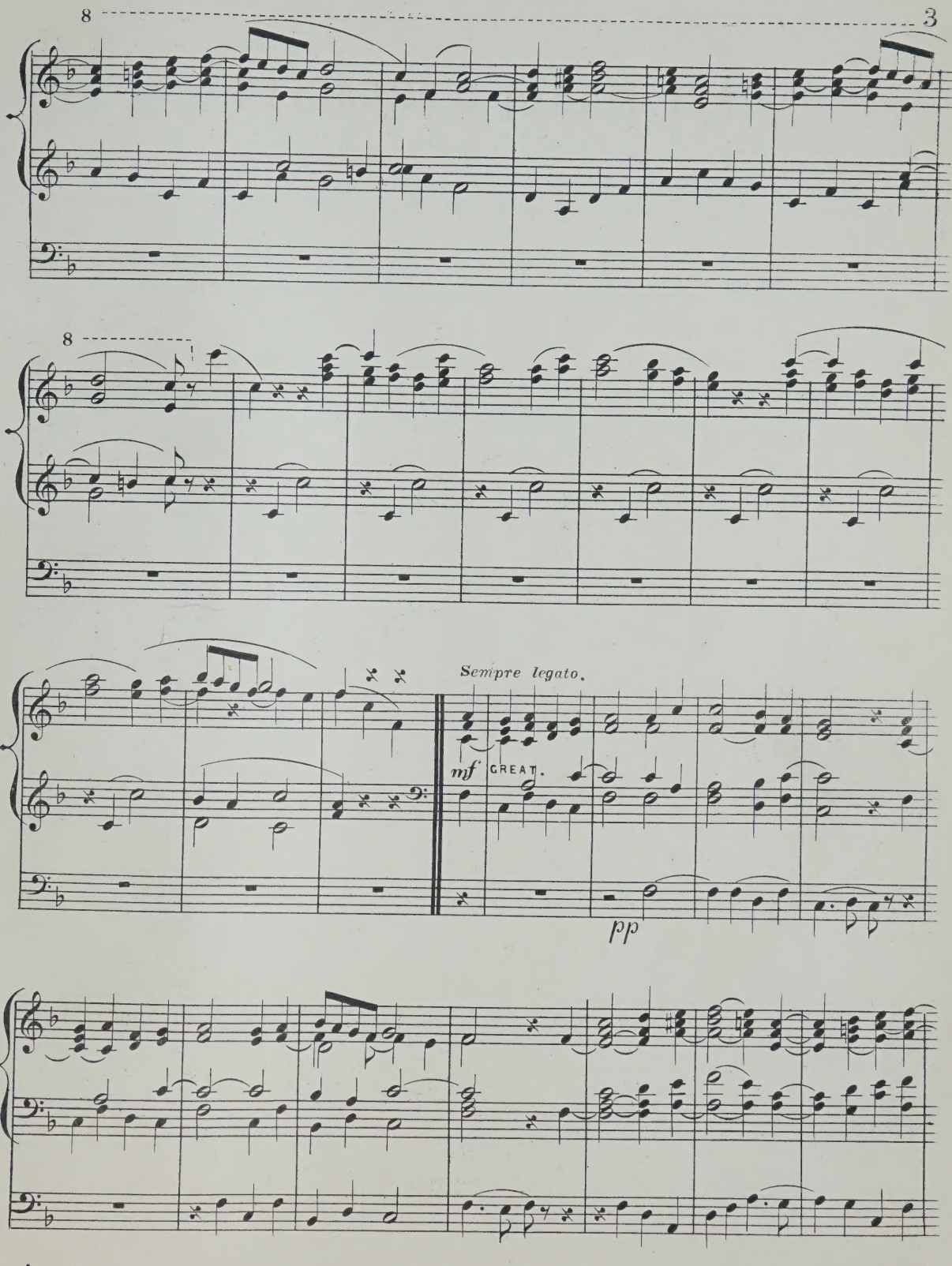
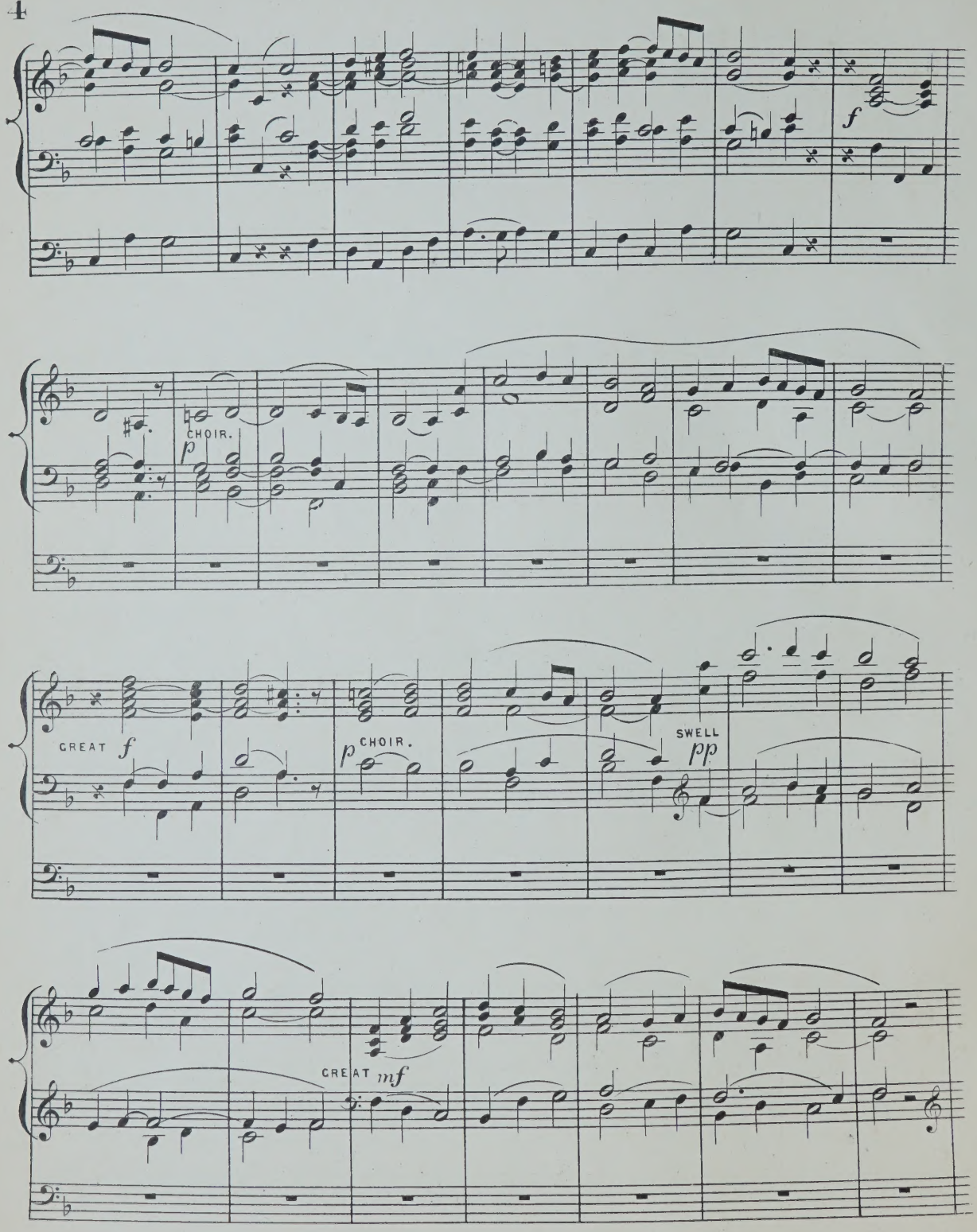
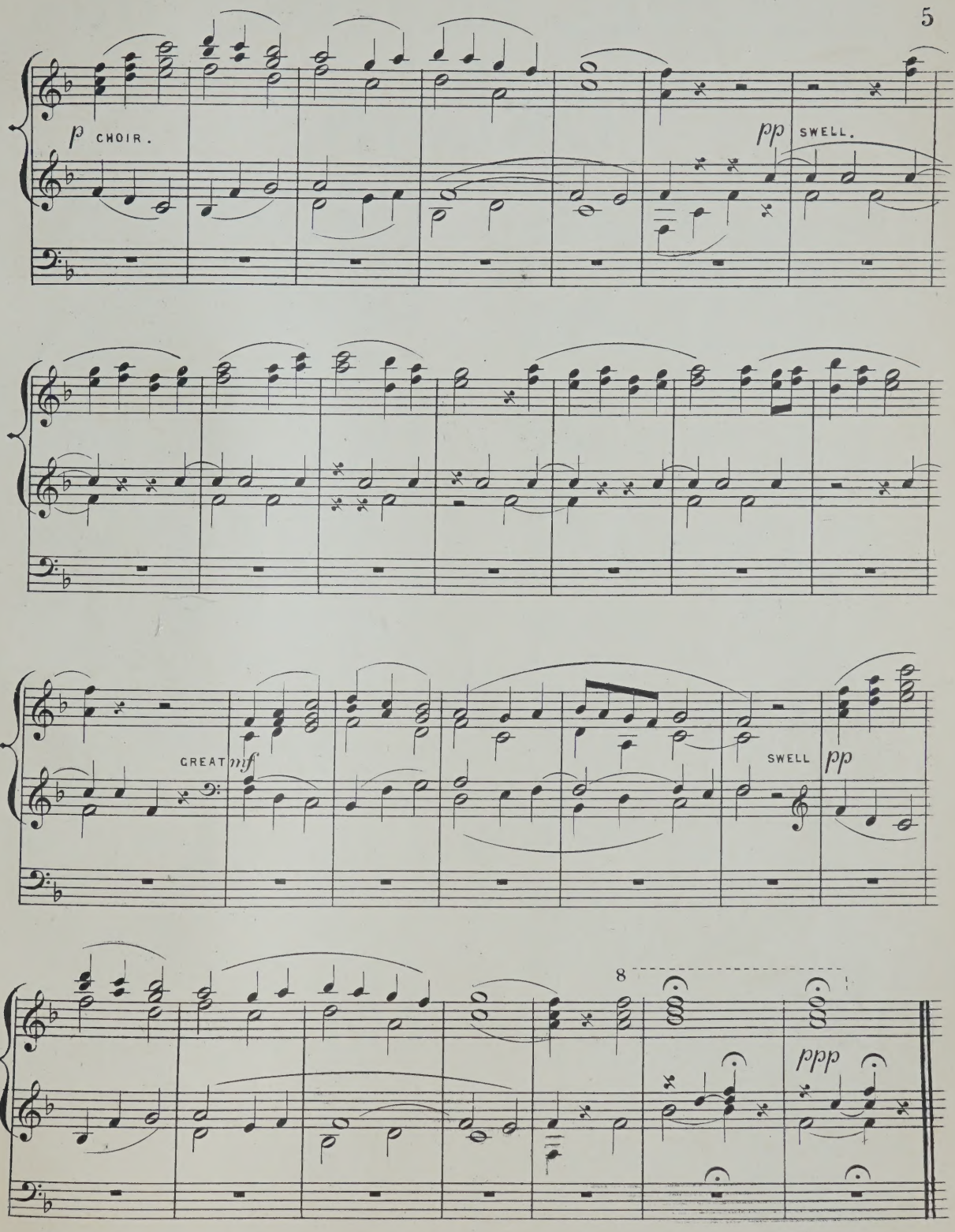

8
3
8
Sempre legato.
mf
GREAT.
pp


f
CHOIR.
p
GREAT
f
CHOIR.
p
SWELL
pp
GREAT
mf


p CHOIR.
pp SWELL.
GREAT mf
SWELL pp
8
ppp

ORIGINAL COMPOSITIONS

FOR THE

ORGAN.

		S.	D.
1.	TWO INTRODUCTORY VOLUNTARIES GEORGE J. BENNETT	1	0
2.	THREE ANDANTES ....HAMILTON CLARKE	2	0
3.	POSTLUDE (Christmas).....Dr. GARRETT	1	6
4.	ANDANTE CON MOTO ..... „	1	0
5.	INTERLUDE FOR ADVENT ....OLIVER KING	1	0
6.	PRELUDE FOR LENT ..... „ / FANTASIA ON A THEME BY HERMANN GOETZ. Op. 20 .. „	1	0
7.	THREE PIECES. A. BAPTISM. B. WEDDING. C. BURIAL .....A. C. MACKENZIE each	1	0
8.	VOLUNTARY FOR CHRISTMAS ....OUSELEY	1	0
9.	VOLUNTARY ..... „	1	0
10.	SHORT VOLUNTARY FOR A TIME OF SORROW.....RIDLEY PRENTICE	0	6
11.	SHORT VOLUNTARY FOR LENT B. LUARD SELBY	1	0
12.	POSTLUDE in C minor .....Dr. STEGGALL	1	0
13.	CONCLUDING VOLUNTARY or FANTASIA (Lent) .....C. E. STEPHENS	1	0
14.	THREE CANONS .....W. G. WOOD	2	0
15.	ALLEGRETTO .....CHARLES H. LLOYD	1	0
16.	ALLEGRETTO in D .....B. LUARD SELBY	1	0
17.	THREE PIECES .....H. M. HIGGS	2	6
18.	ANDANTE in G .....H. W. WAREING	1	0
19.	ANDANTE and MINUET .....CH. H. LLOYD	1	6
20.	ALLEGRO MA NON TROPPO..OSCAR WAGNER	1	0
21.	PROCESSIONAL WEDDING MARCH. H. R. BIRD	1	0
22.	REVERIE.....B. LUARD SELBY	1	0
23.	THREE PIECES in F, D, and G „	1	6
24.	MARCHE SERIEUSE ..... „	1	0
25.	SIX MINIATURES .....OSCAR WAGNER	2	6
26.	THREE PRELUDES .....JOHN E. WEST	1	0
27.	COMMUNION in D♭ .....B. LUARD SELBY / PRELUDIUM E FUGHETTA „	1	0
28.	INTRODUCTION and FUGUE Dr. GLADSTONE	1	0
29.	ALLEGRETTO..... „	1	0
30.	ANDANTE and FUGUE .....B. LUARD SELBY	1	6
31.	PASTORALE and MELODY.. „	1	6
32.	ORCHESTRAL MARCH..... „	1	0
33.	SONATA.....OSCAR WAGNER	1	6
34.	SKETCH in C minor.....JOHN E. WEST	1	0
35.	FUGUE in E minor ..... „	1	0
36.	MINUET and TRIO .....B. LUARD SELBY	1	0
37.	ANDANTE and POSTLUDE.. „	1	0
38.	SARABANDE..... „	1	0
39.	POSTLUDE in D..... „	1	0
40.	ANDANTE GRAZIOSO.....Dr. C. S. HEAP	1	0
41.	FANTASIA in C .....BERTHOLD TOURS	1	6
42.	ALLEGRETTO GRAZIOSO „	1	0
43.	MENUETTO..... „	1	0
44.	POSTLUDE ..... „	1	0
45.	FANTASIA in C minor .....W. S. HOYTE	1	6
46.	FOUR SHORT VOLUNTARIES K. WESTROP	1	6
47.	CONCERT FANTASIA and FUGUE. W. G. WOOD	2	0
48.	SONATA in D minor .....CHARLES H. LLOYD	2	6
49.	ANDANTE in E. MINUET and TRIO, No. 2, in A minor .....B. LUARD SELBY	1	6
50.	POSTLUDE in D .....W. G. WOOD	1	0
51.	ALLEGRO in C ..... „	1	0
52.	MELODY in B♭ .....ARTHUR CARNALL	1	0
53.	THREE ANDANTES.....HAMILTON CLARKE	1	6
54.	POSTLUDE in B♭ .....JOHN E. WEST	1	0
55.	ALLEGRO, in FORM of a MINUET W. G. WOOD	1	6
56.	ALLEGRO MA NON TROPPO ....H. M. HIGGS	1	6
57.	PRELUDE and FUGUE ..... „	1	6
58.	MÉLODIE, PRIÈRE, and PASTORALE „	1	6
59.	OFFERTOIRE in D minor ..... „	1	6
60.	ANDANTINO in D.....J. BARNBY	0	6
61.	COMMUNION and LARGHETTO .....BATISTE	1	0
62.	PRELUDE and POSTLUDE..... „	1	6
63.	ANDANTE in A♭ and PASTORALE in F HAMILTON CLARKE	1	0
64.	GRAND OFFERTORIO .. „	1	0
65.	MINUET in B♭ ..... „	1	0
66.	LARGHETTO in C .....C. J. FROST	1	0
67.	FANTASIA in B♭ ..... „	1	0
68.	SONATINA in C ..... „	1	6
69.	ANDANTE MODERATO in A ..Dr. GARRETT	1	6
70.	PRELUDE in C minor .....F. E. GLADSTONE	1	0
71.	ALLEGRO MARZIALE .... „	1	0
72.	PRELUDE and FUGUE .....CH. GRÆDENER	1	0
73.	ANDANTE in F .....J. W. GRITTON	0	6
74.	MARCHE TRIOMPHALE in E♭ and POSTLUDE in F .....ALEX. GUILMANT	1	6
75.	FANTAISIE SUR DEUX MELODIES ANGLAISES.....ALEX. GUILMANT	1	6
76.	FESTAL MARCH in E♭ .....Dr. C. S. HEAP	1	6
77.	FANTASIA ON MENDELSSOHN'S VOLKSLIED GEO. HEPWORTH	1	6
78.	PRELUDE IN G .....W. MACFARREN	0	6
79.	RELIGIOUS MARCH in E♭ G. A. MACFARREN	1	0
80.	ANDANTE in G and MARCH „	1	0
81.	VARIATIONS ON THE PSALM-TUNE "WINDSOR" .....G. A. MACFARREN	1	0
82.	ANDANTE in D .....H. S. OAKELEY	1	0
83.	PRÆLUDIUM et FUGA.....OUSELEY	1	0
84.	PRELUDE in C♯ minor .....W. PARRATT	0	6
85.	POSTLUDE in C minor .....E. PROUT	1	0
86.	ANDANTE in E♭ and POSTLUDE in C F. J. READ	1	0
87.	ANDANTE SERIOSO in D minor..C. REINECKE	0	6
88.	ALLEGRO VIVACE in D .....C. T. SPEER	1	0
89.	PRELUDE and FUGUE .....C. V. STANFORD	1	6
90.	POSTLUDE in C.....H. J. STARK	1	0
91.	ALLEGRETTO PASTORALE in A and FUGUE in D minor .....C. STEGGALL	1	6
92.	OFFERTOIRE in F .....C. E. STEPHENS	1	0
93.	CONCERT-FANTASIA ....Sir R. P. STEWART	1	6
94.	FUGATO in C .....PH. TIETZ	1	0
95.	PASTORALE in E♭ and CONCLUDING VOLUNTARY, FUGATO in G minor.....PH. TIETZ	1	0
96.	MARCH in F .....J. H. WALLIS	1	0
97.	VOLUNTARY .....S. S. WESLEY	1	0
98.	CONCERT-FANTASIA ....JOHANN WORPING	1	6
99.	THEME in A .....F. W. HIRD	1	0
100.	MAESTOSO ALLA MARCIA .... ..F. W. HIRD	1	0
101.	POSTLUDIUM in F.....ALGERNON ASHTON	1	6
102.	POSTLUDE in C minor .....Dr. C. S. HEAP	2	0
103.	OFFERTOIRE ....JOHN FRANCIS BARNETT	1	6
104.	SCHERZO SYMPHONIQUE.....A. RENAUD	1	0
105.	MARCHE SOLENNELLE ..... „	1	0
106.	MEDITATION ..... „	1	0
107.	ANDANTE RELIGIOSO..... „	1	0
108.	TOCCATA in D minor.....W. G. WOOD	1	6
109.	INTRODUCTION and VARIATIONS B. HAYNES	2	0
110.	THREE OFFERTOIRES..HAMILTON CLARKE	2	0
111.	PASTORALE .....B. LUARD SELBY	1	0
112.	SIX EASY VOLUNTARIES.....KATE LODER	2	0
113 TO 116.	TWELVE CHARACTERISTIC PIECES / Books 1, 2, 3 .....RHEINBERGER, each / Book 4 .....RHEINBERGER	1 / 2	6 / 0
117.	FESTAL MARCH .....GEORGE CALKIN	1	0
118.	ROMANCE .....BATTISON HAYNES	1	0
119.	LARGHETTO .....F. E. GLADSTONE	1	0
120.	SOLEMN MARCH .....B. LUARD SELBY	1	6
121.	ELEGY ..... „	1	0
122.	FESTIVAL PRÆLUDIUM .....OTTO DIENEL	1	6
123.	CONCERT-FANTASIE (No. 1) .. „	2	0
124.	CONCERT-FANTASIE (No. 2) .. „	1	6
125.	ADAGIO ..... „	1	0
126.	ANDANTE PASTORALE. ALGERNON ASHTON	1	6
127.	CONCERT-OVERTURE .....W. G. WOOD	1	6
128.	MINUETTO .....GEORGE CALKIN	1	0
129.	POSTLUDE ..... „	1	0
130.	NUPTIAL MARCH .....B. LUARD SELBY	1	0
131.	SIX SHORT PIECES (Nos. 1—3) ..W. G. WOOD	1	6
132.	SIX SHORT PIECES (Nos. 4—6) .. „	1	0
133.	MONOLOGUES (Nos. 1—3) ..J. RHEINBERGER	1	0
134.	MONOLOGUES (Nos. 4—6) .. „	1	6
135.	MONOLOGUES (Nos. 7—9) .. „	1	6
136.	MONOLOGUES (Nos. 10—12) „	1	6

(For continuation, see other list.)

Nos. 41 to 45, 60 to 100, and 245 from "The Organist's Quarterly Journal."

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141

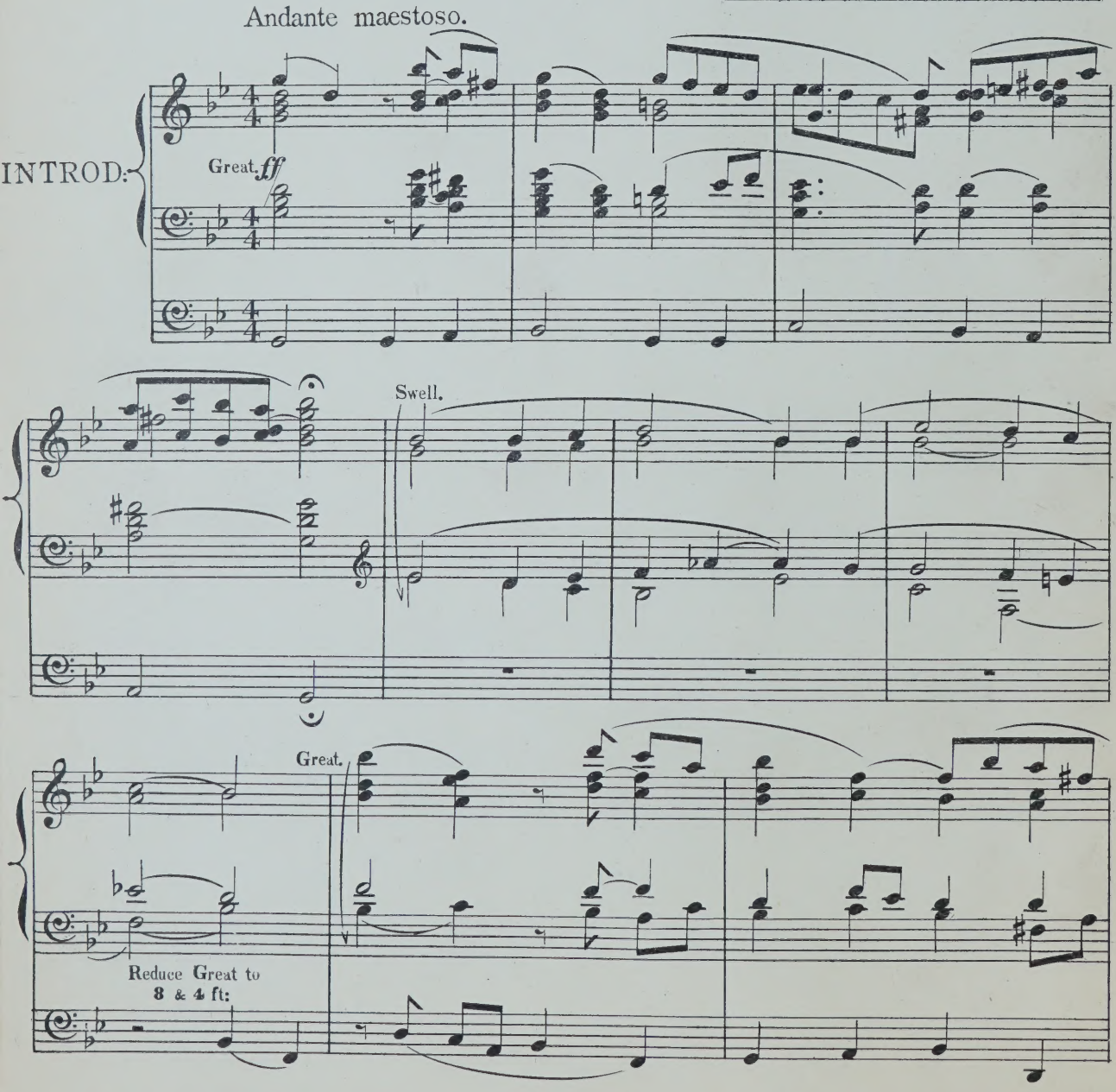
VARIATIONS

ON THE CHORALE

"O QUANTA QUALIA"

Great full.
Sw. Vox Angelica.
Choir. 8 & 4 ft: Flutes.
Ped 16 & 8 ft: to Great & Swell.

ARTHUR J. GREENISH, Mus: Doc:



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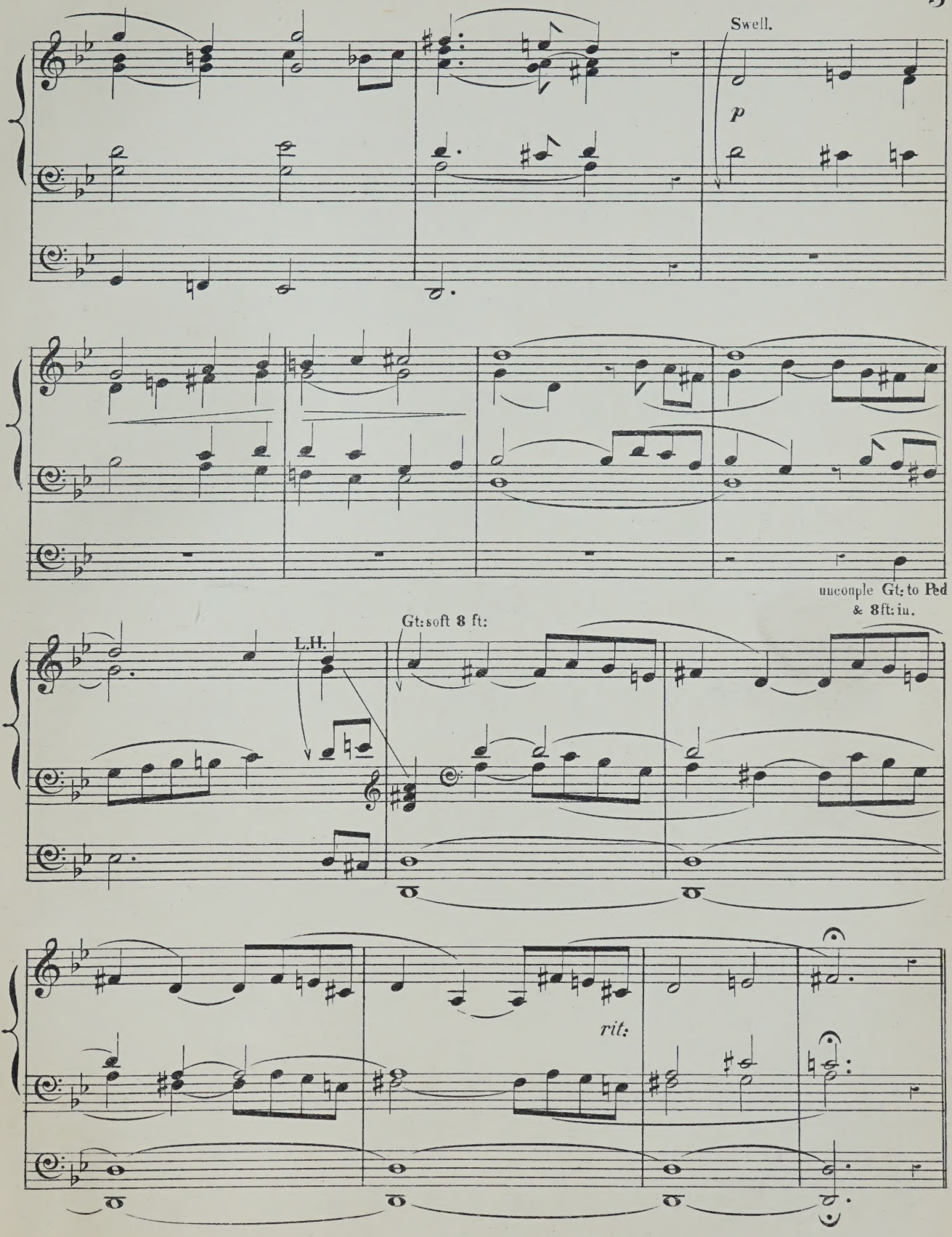
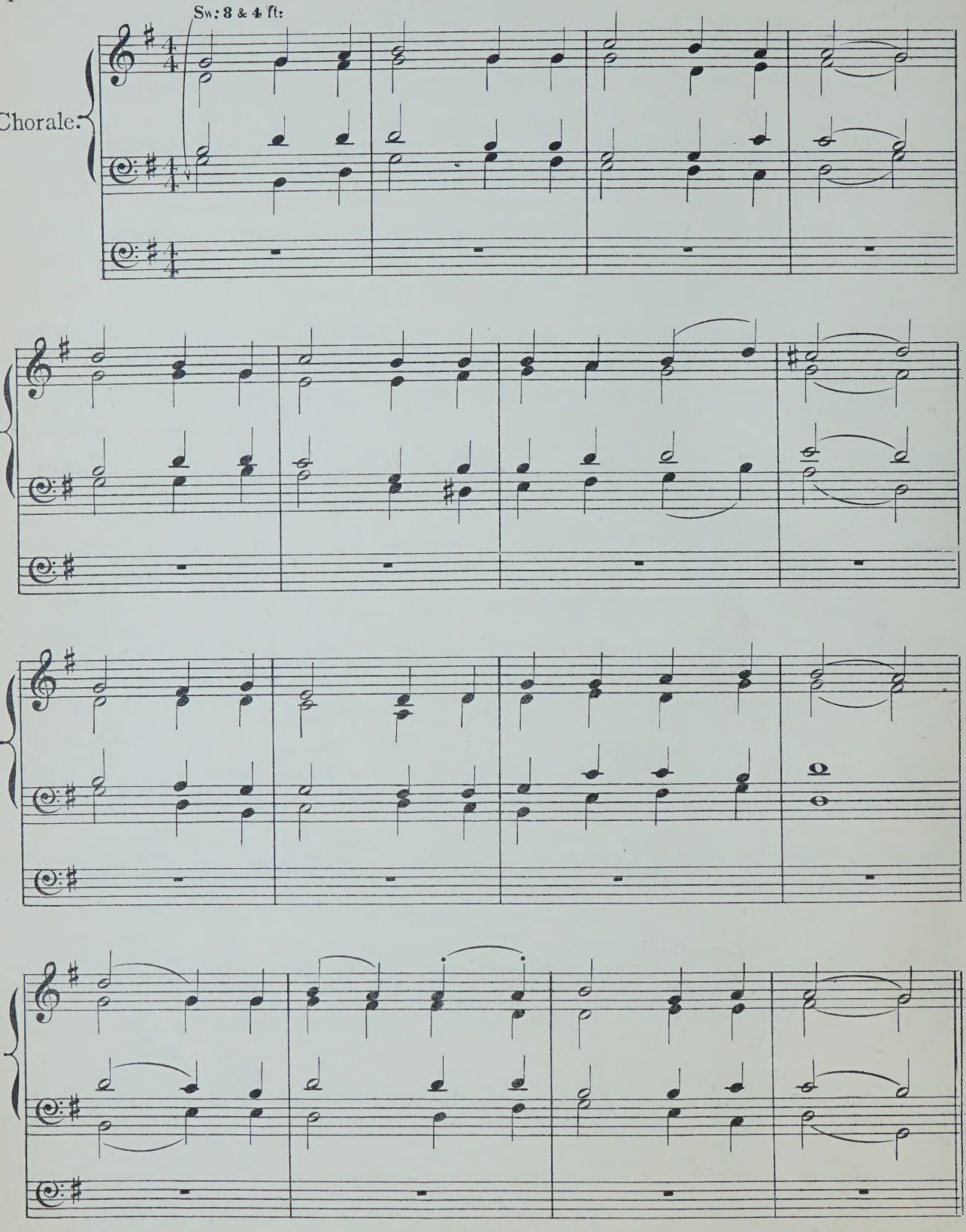

Swell.
p
unconple Gt: to Ped
& 8ft: in.
L.H.
Gt: soft 8 ft:
rit:

Moderato.

Sw: 8 & 4 ft:

Chorale.



VAR I.

Gt: 8 ft: to Sw: 8 & 4 ft:

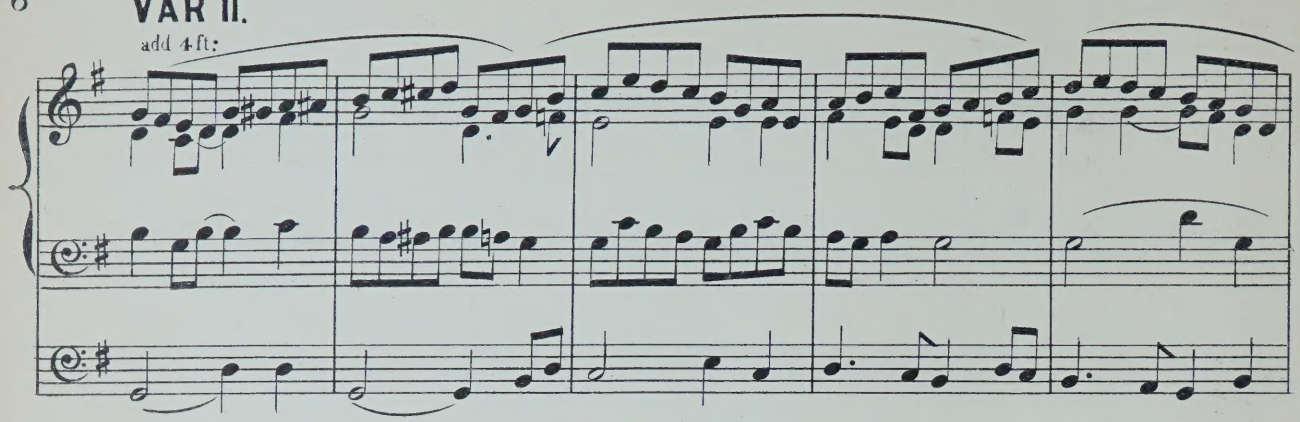
Ped to Gt:

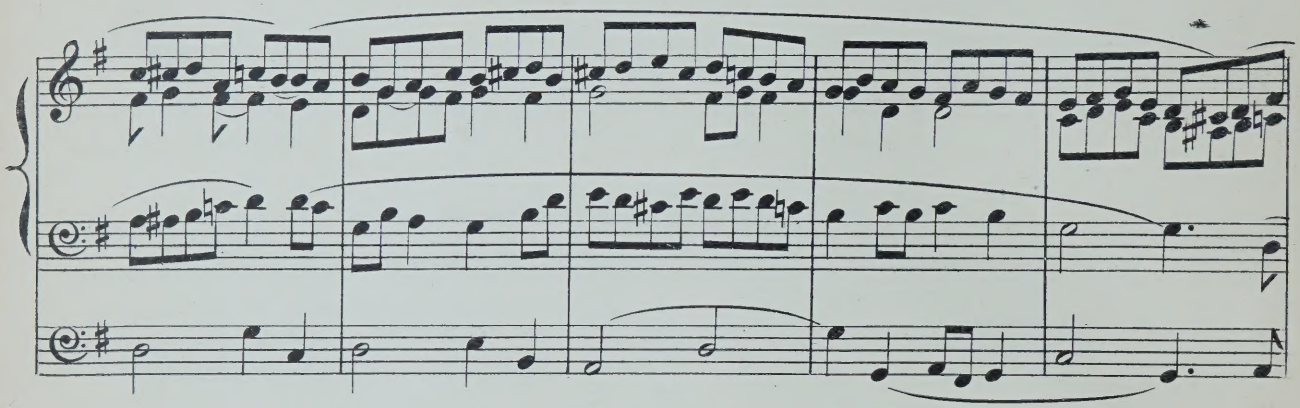
cresc:

rall:

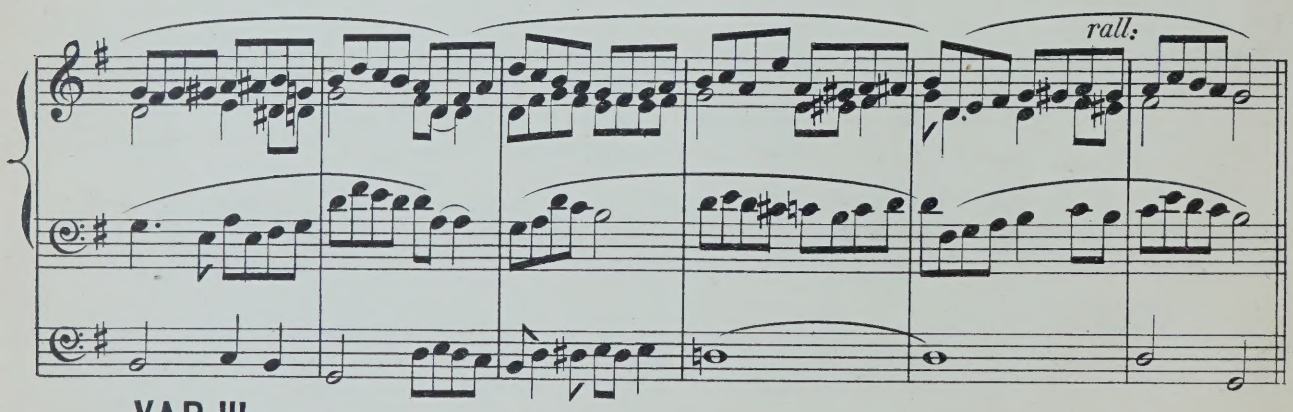
VAR II.

add 4 ft:



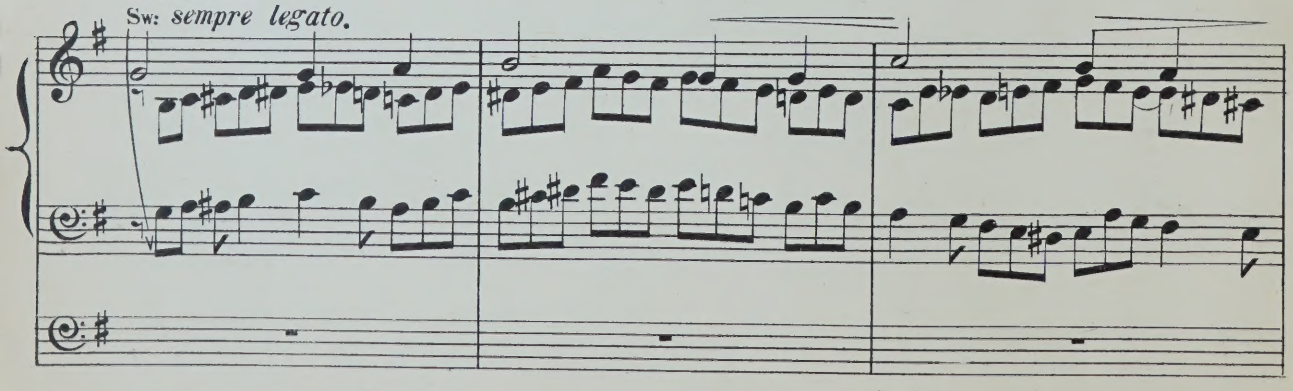


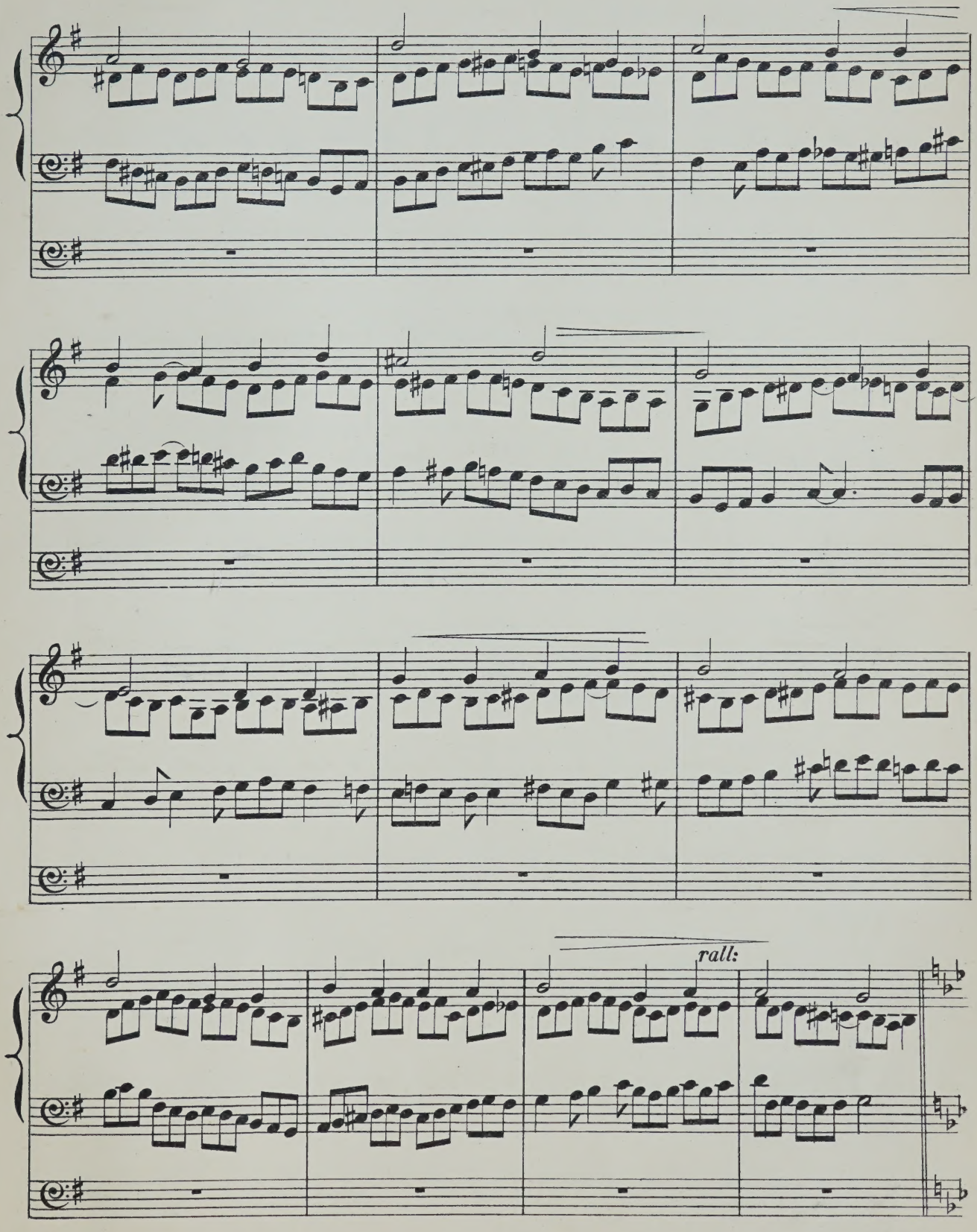
rall:



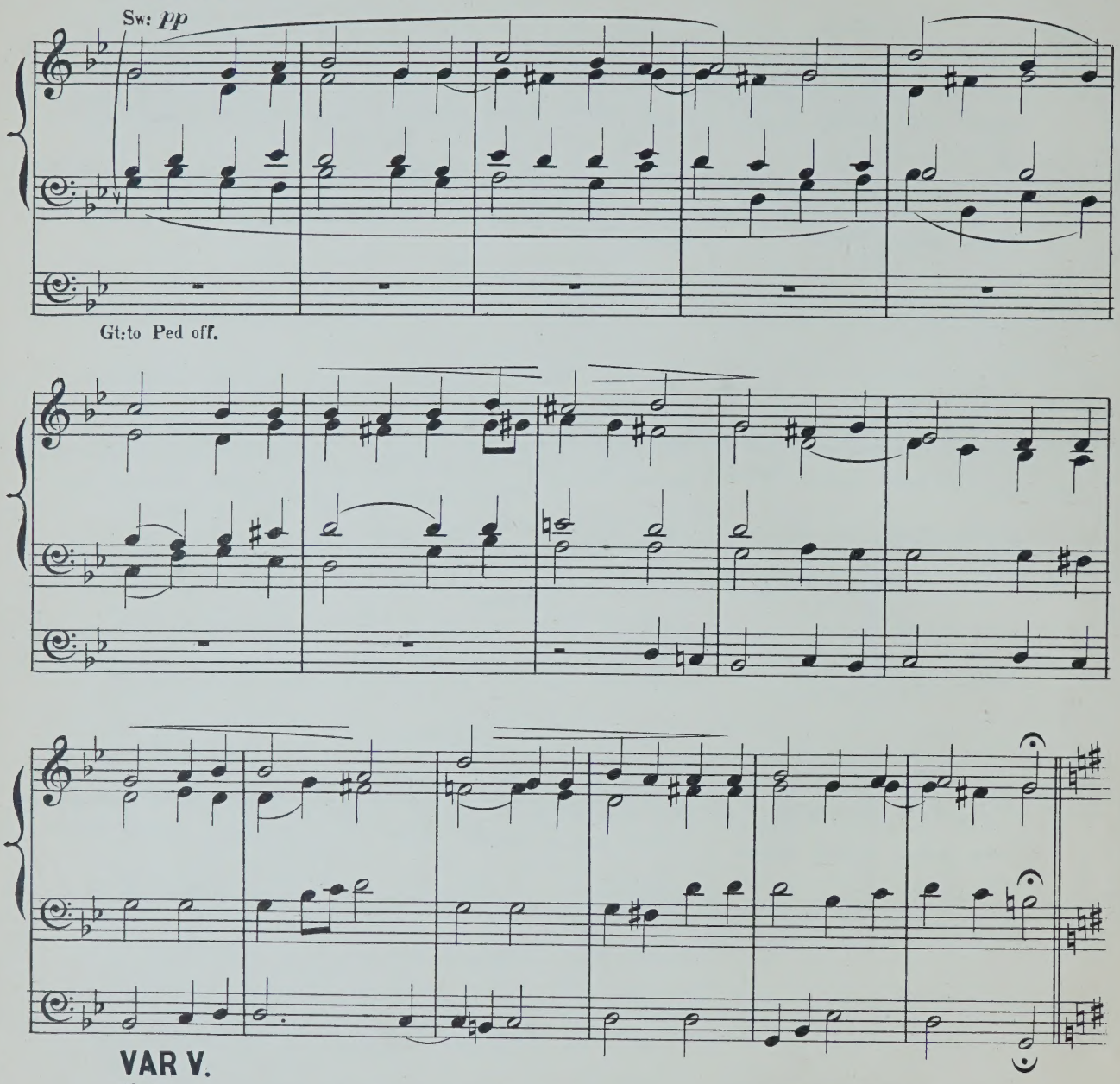
VAR III.

Sw: *sempre legato.*

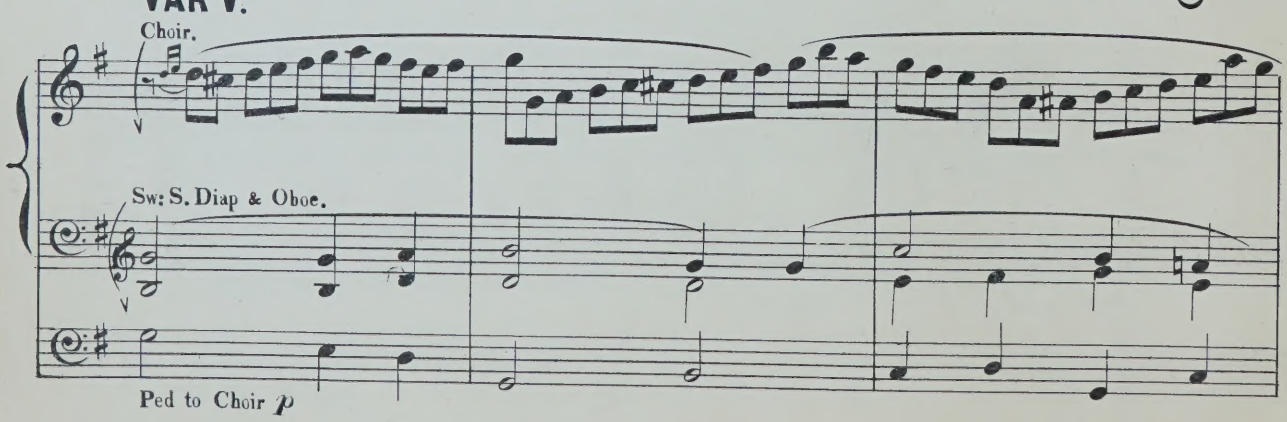


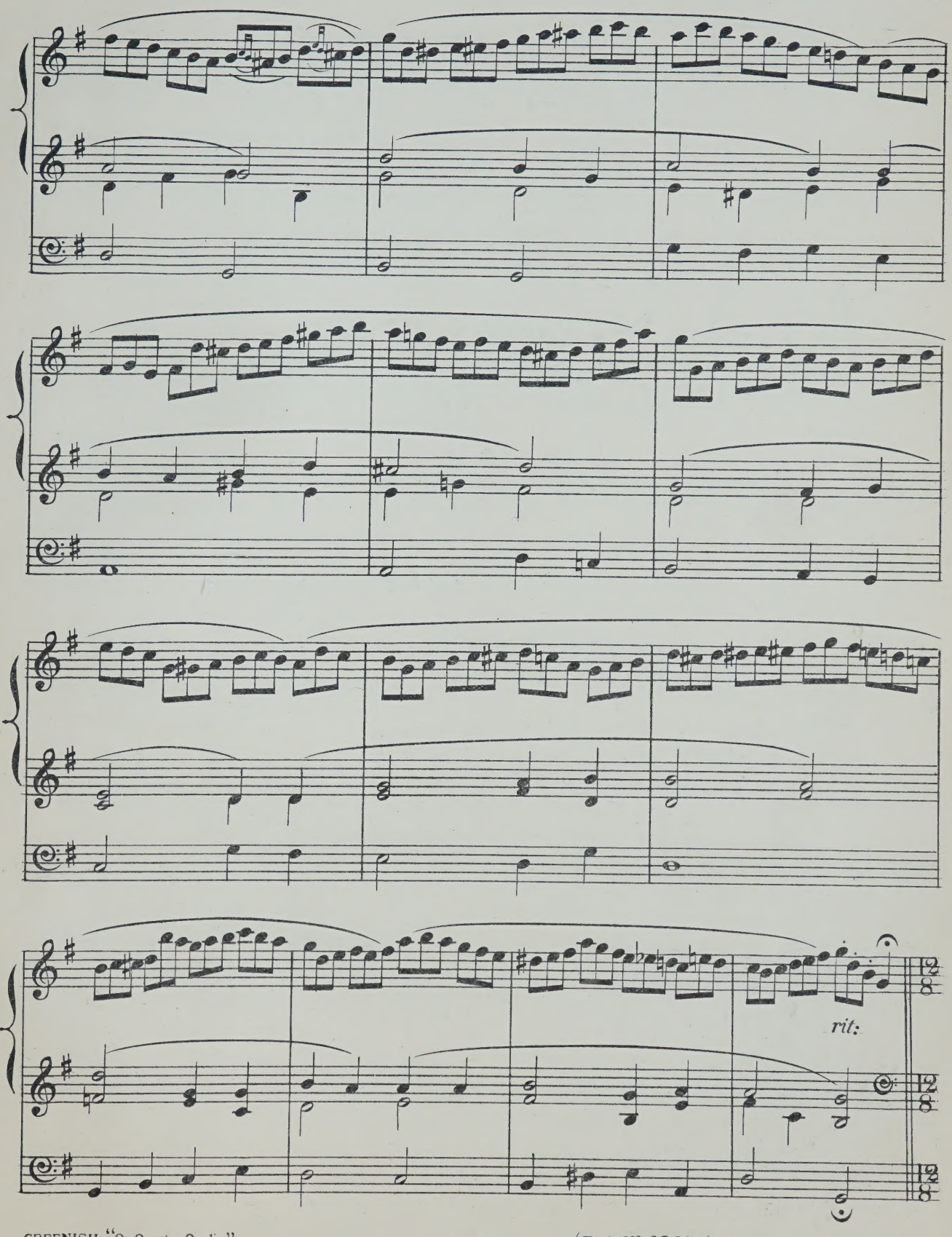

rall:

VAR IV.

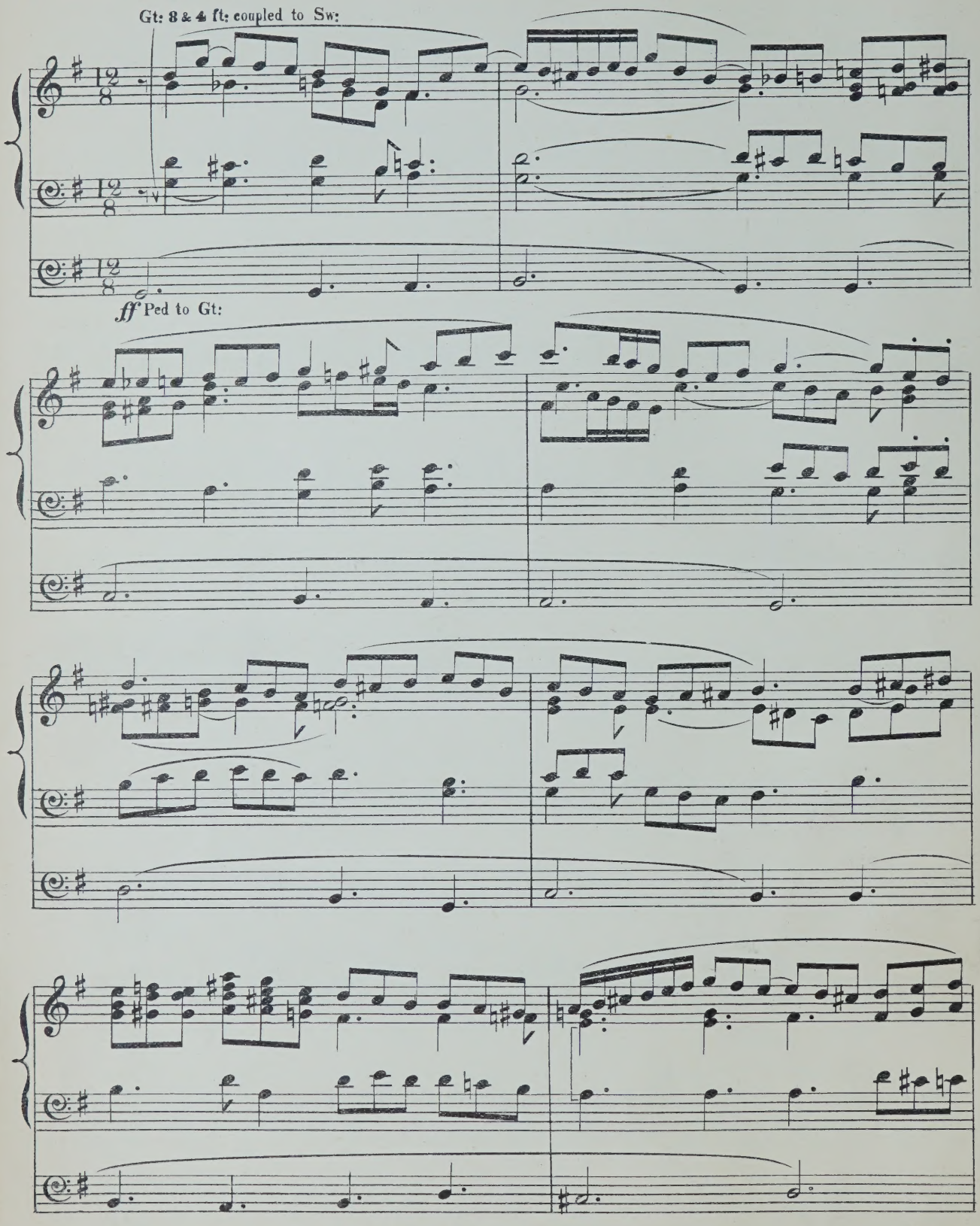


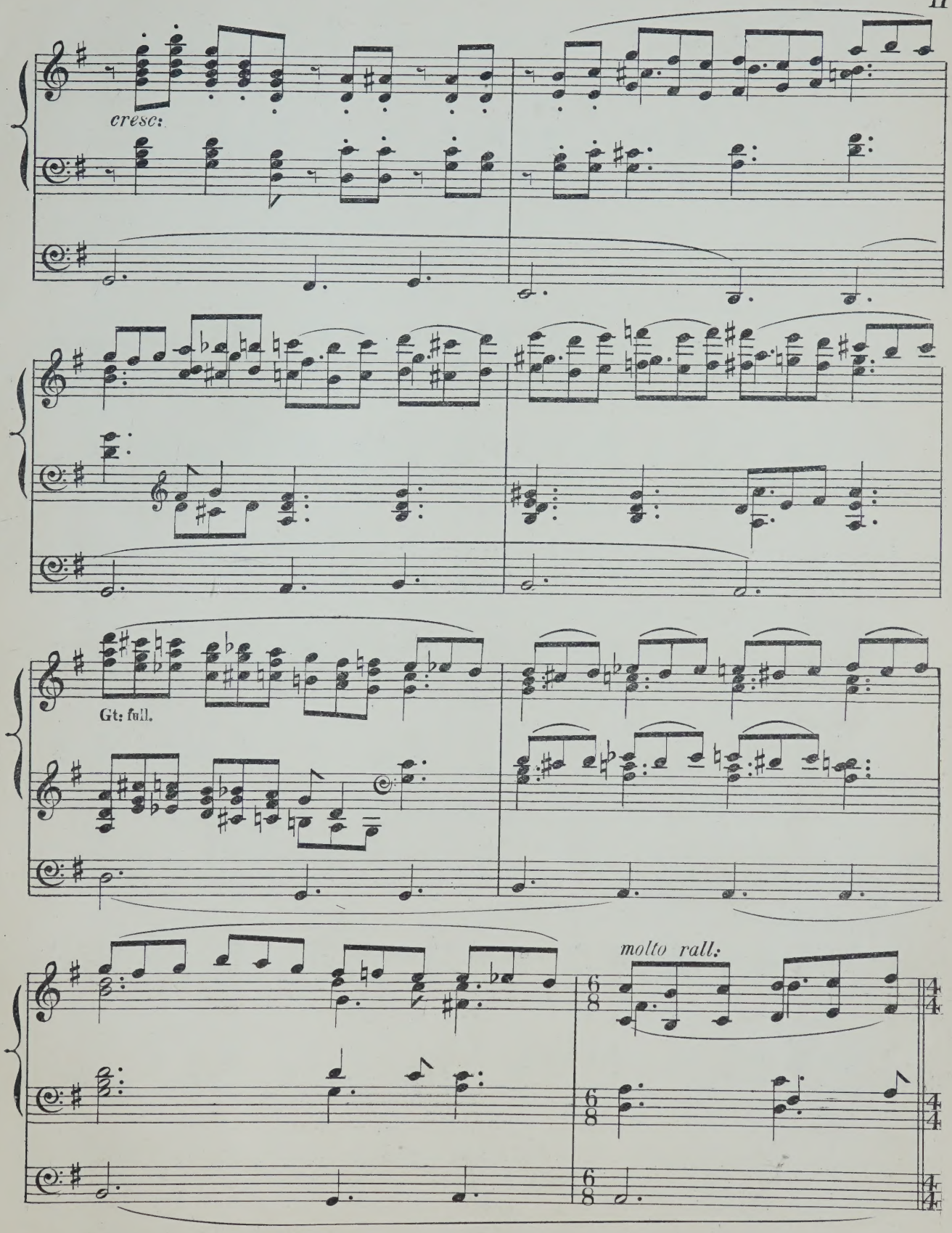
VAR V.

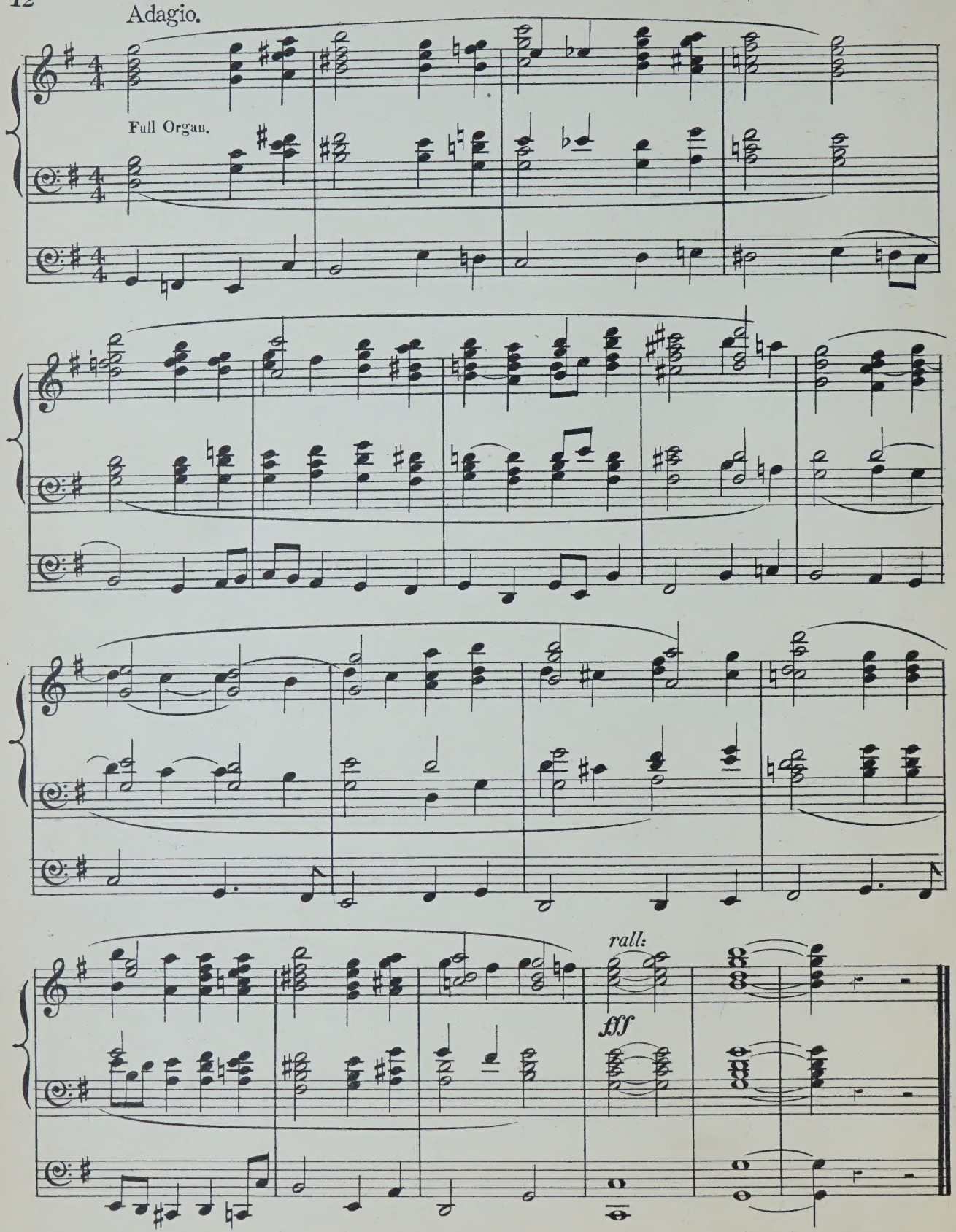



rit:

VAR VI.




cresc:
Gt: full.
molto rall:


Adagio.
Full Organ.
rall:
fff

REVISED EDITION.

Introduction, Variations & Fugue,

on the favorite Hymn tune,

JERUSALEM THE GOLDEN,

for the

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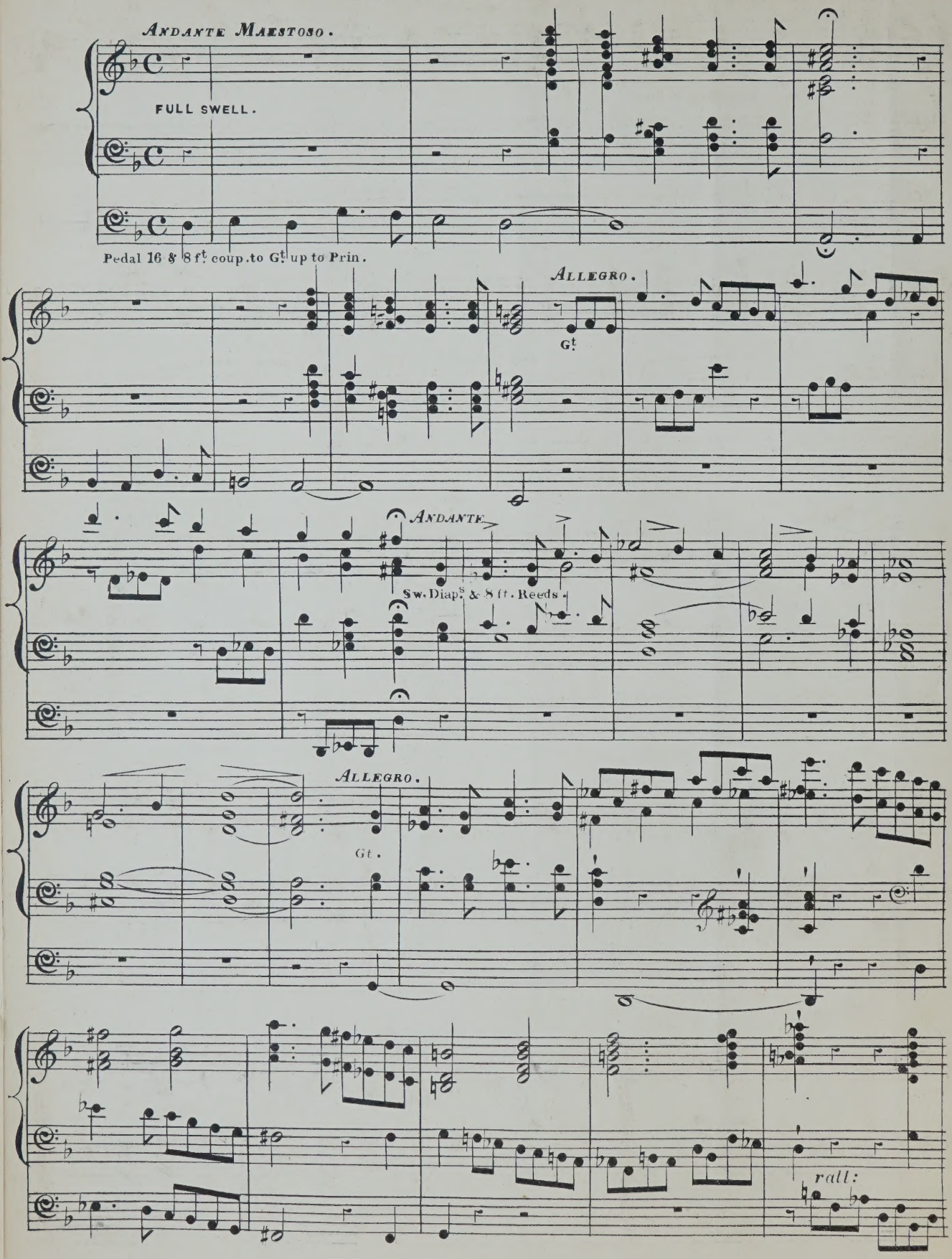
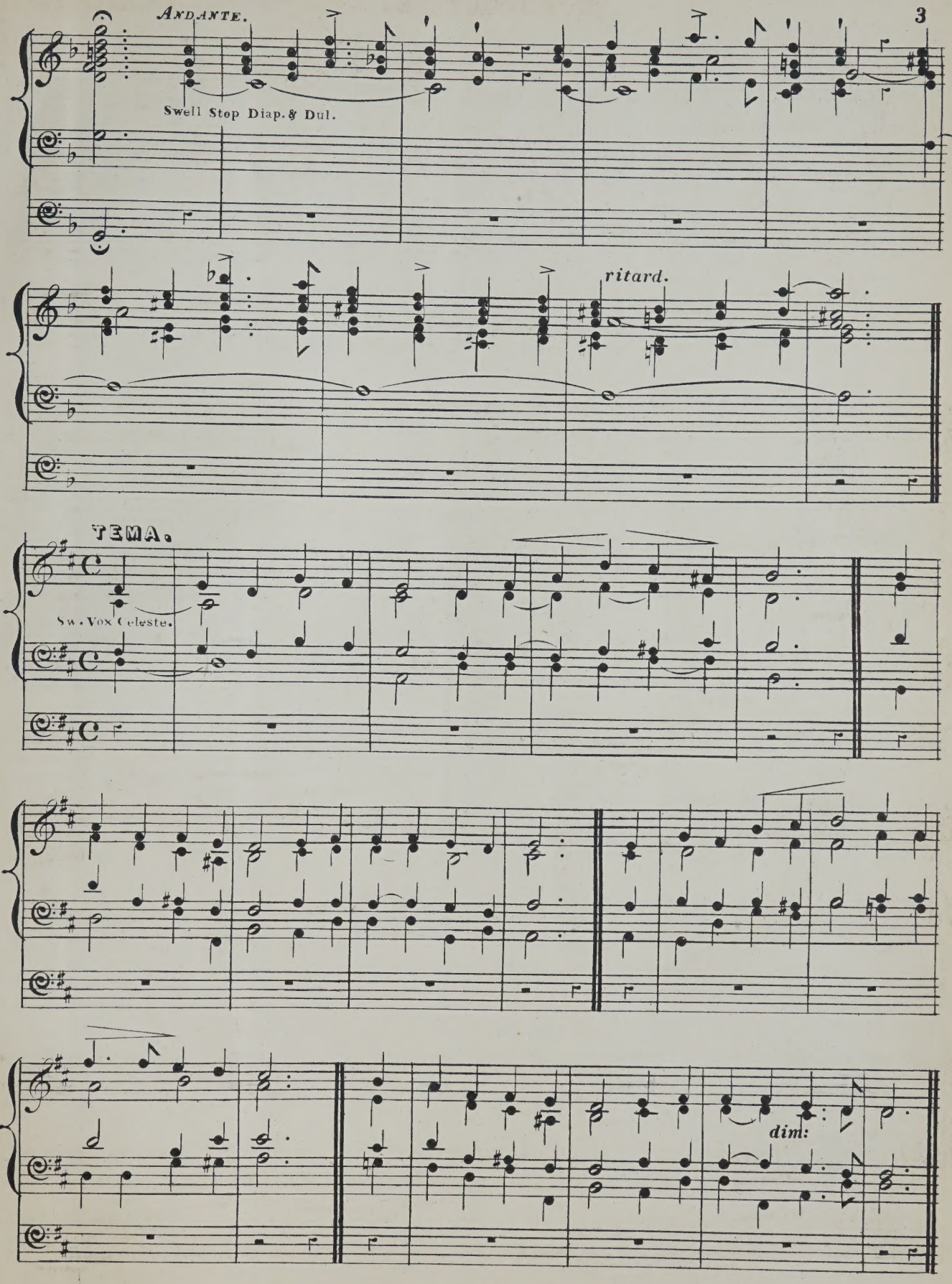
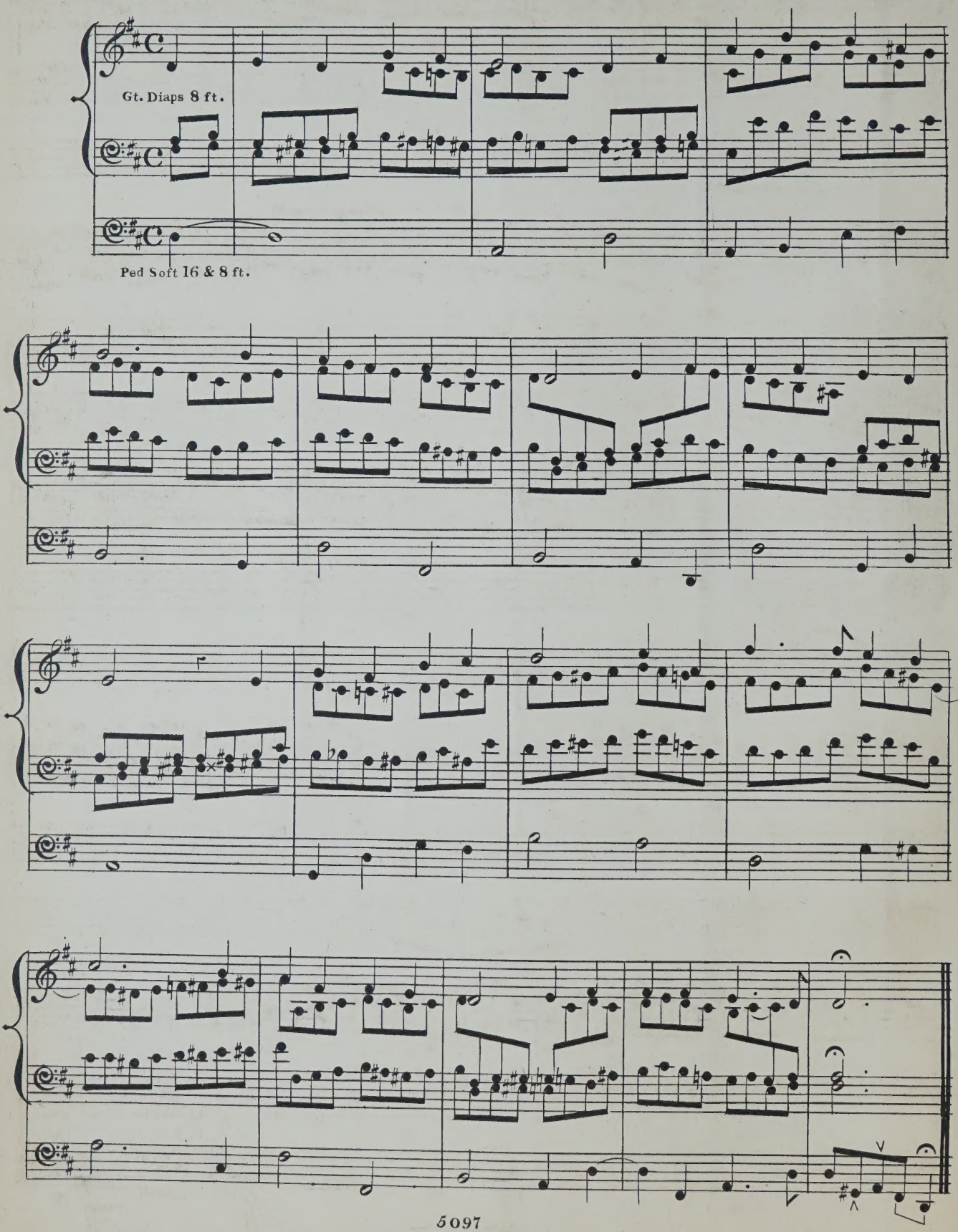
INTRODUCTION.

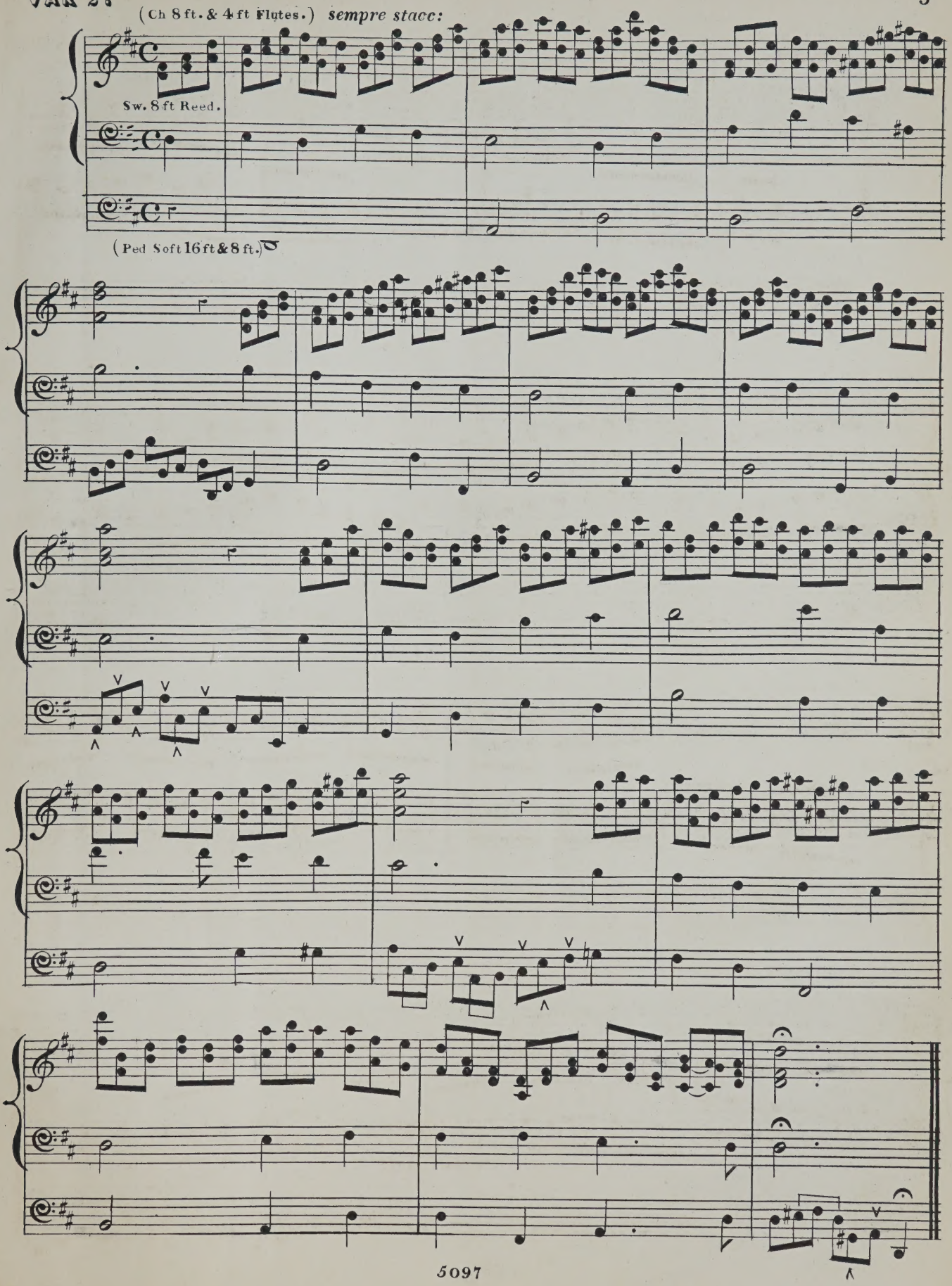
I. DEARNALEY.

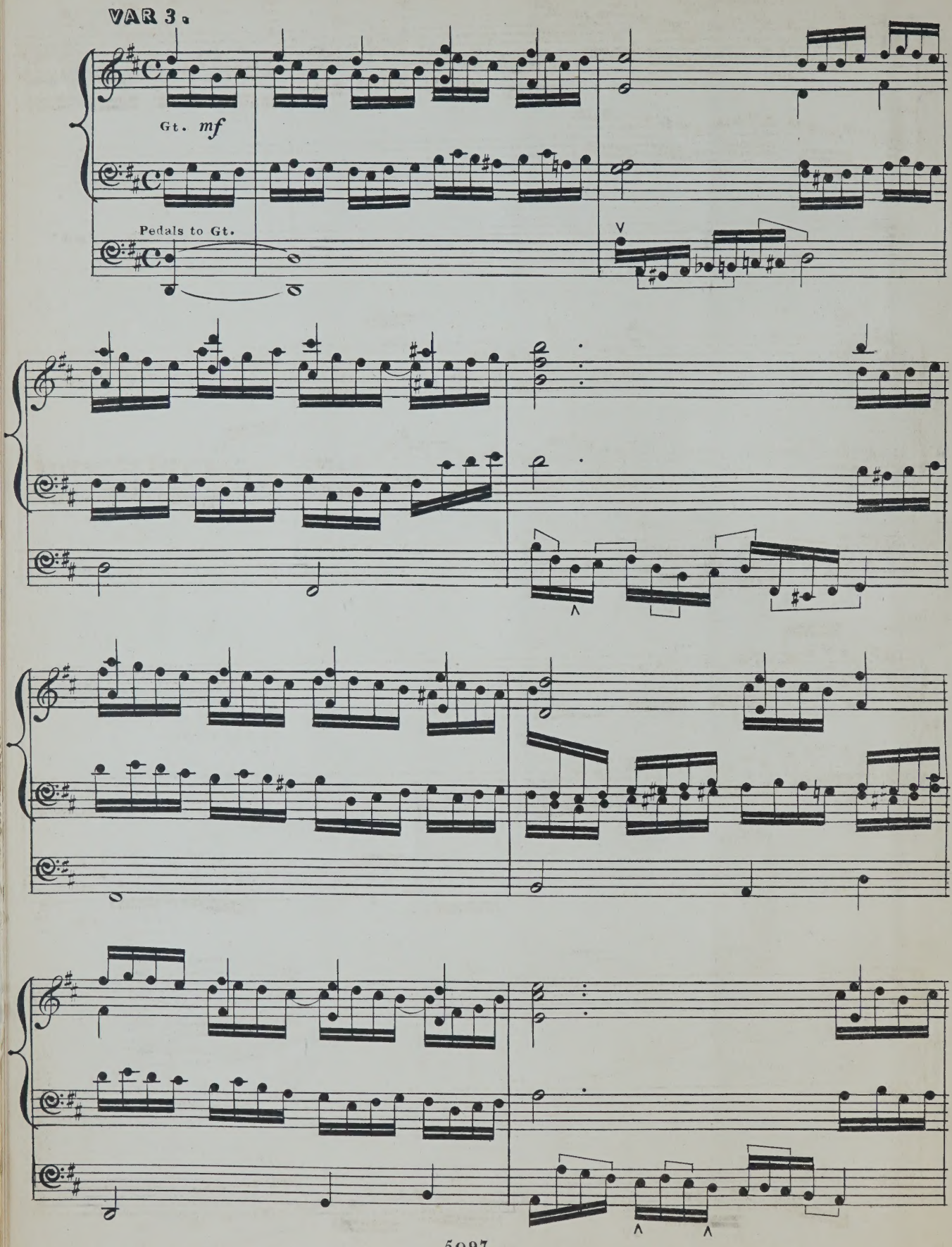


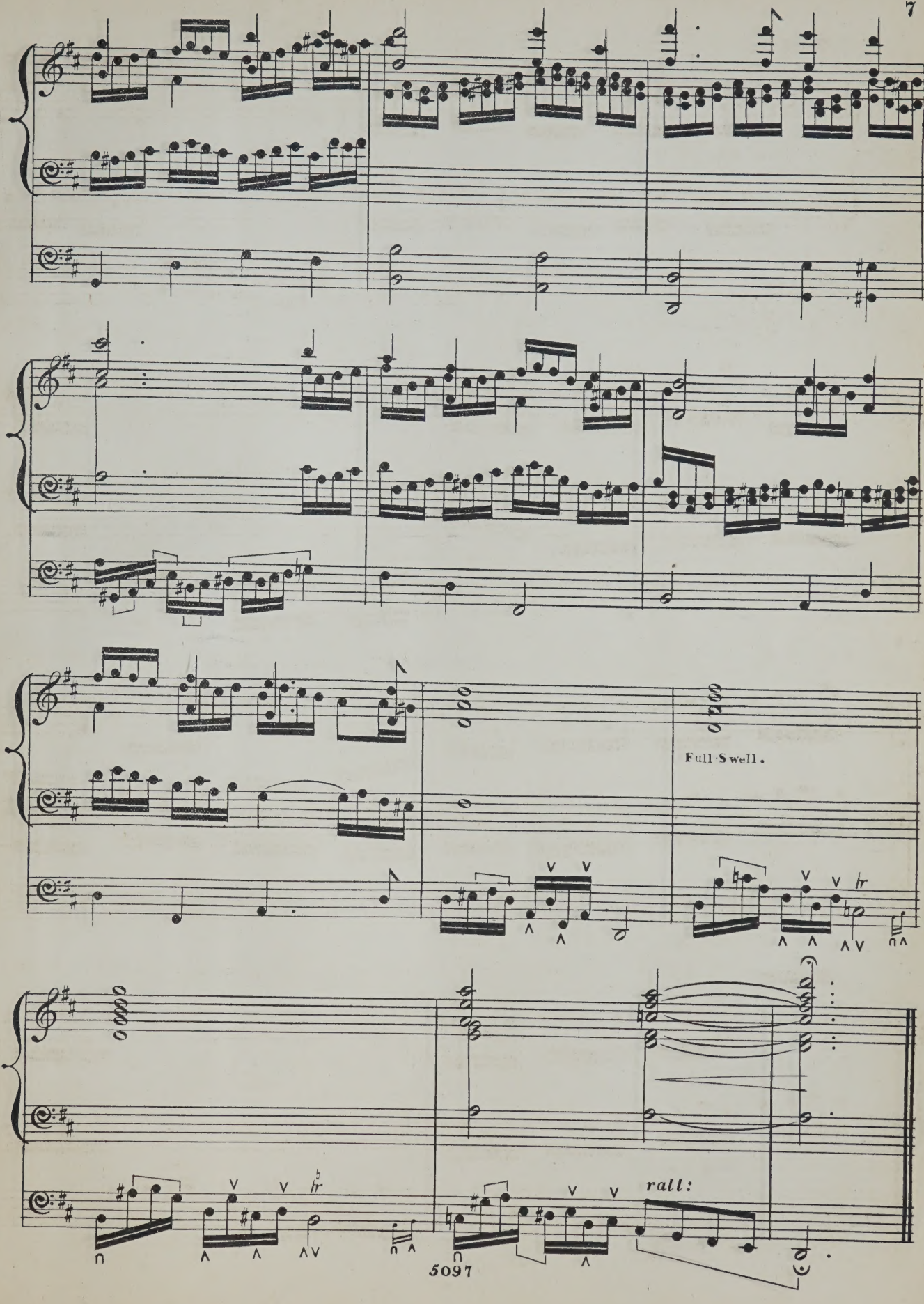

ANDANTE.
Swell Stop Diap. & Dul.
ritard.
TEMA.
Sw. Vox Celeste.
dim:

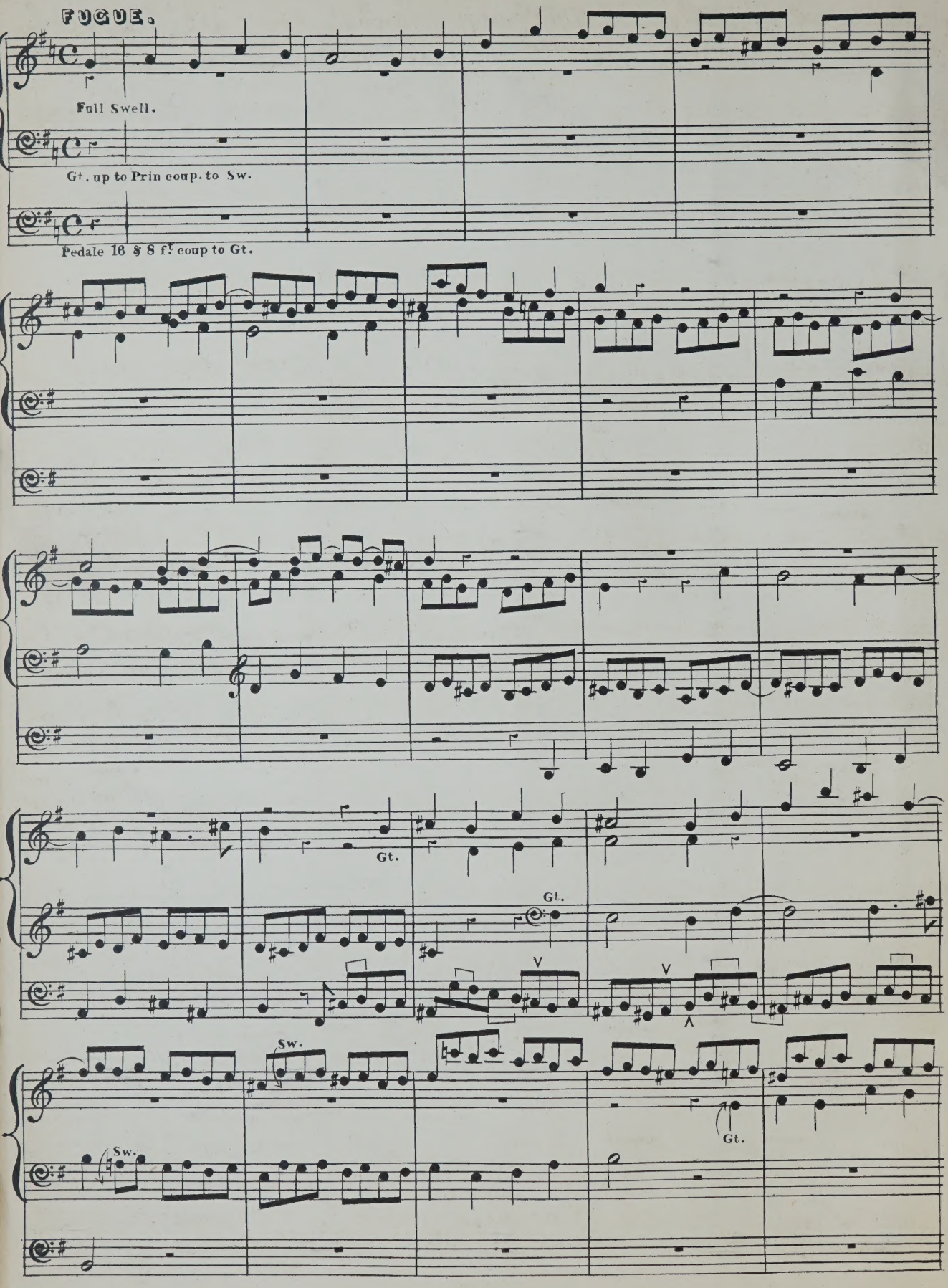
VAR 1.

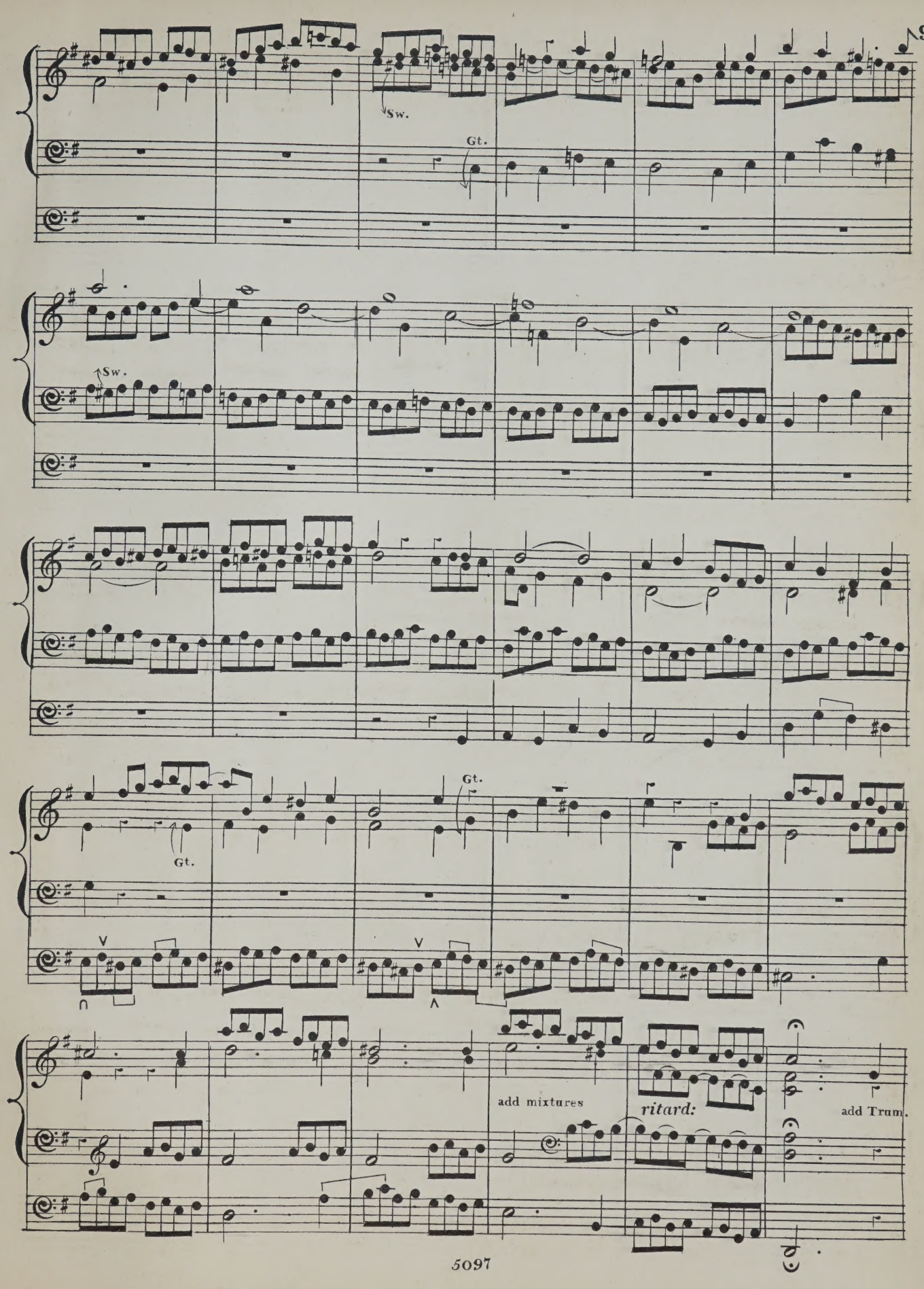


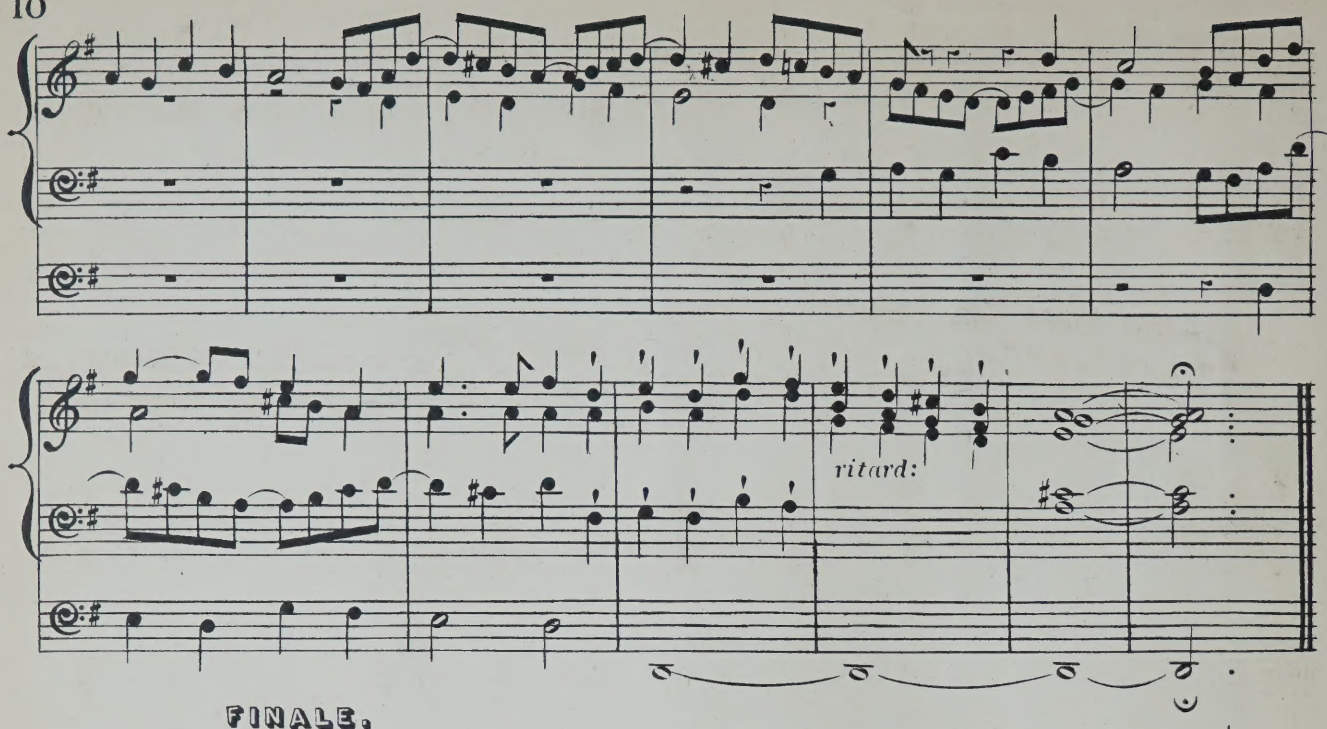

(Ch 8 ft. & 4 ft Flutes.) sempre stacc:
Sw. 8 ft Reed.
(Ped Soft 16 ft & 8 ft.)


VAR 3.
Gt. mf
Pedals to Gt.

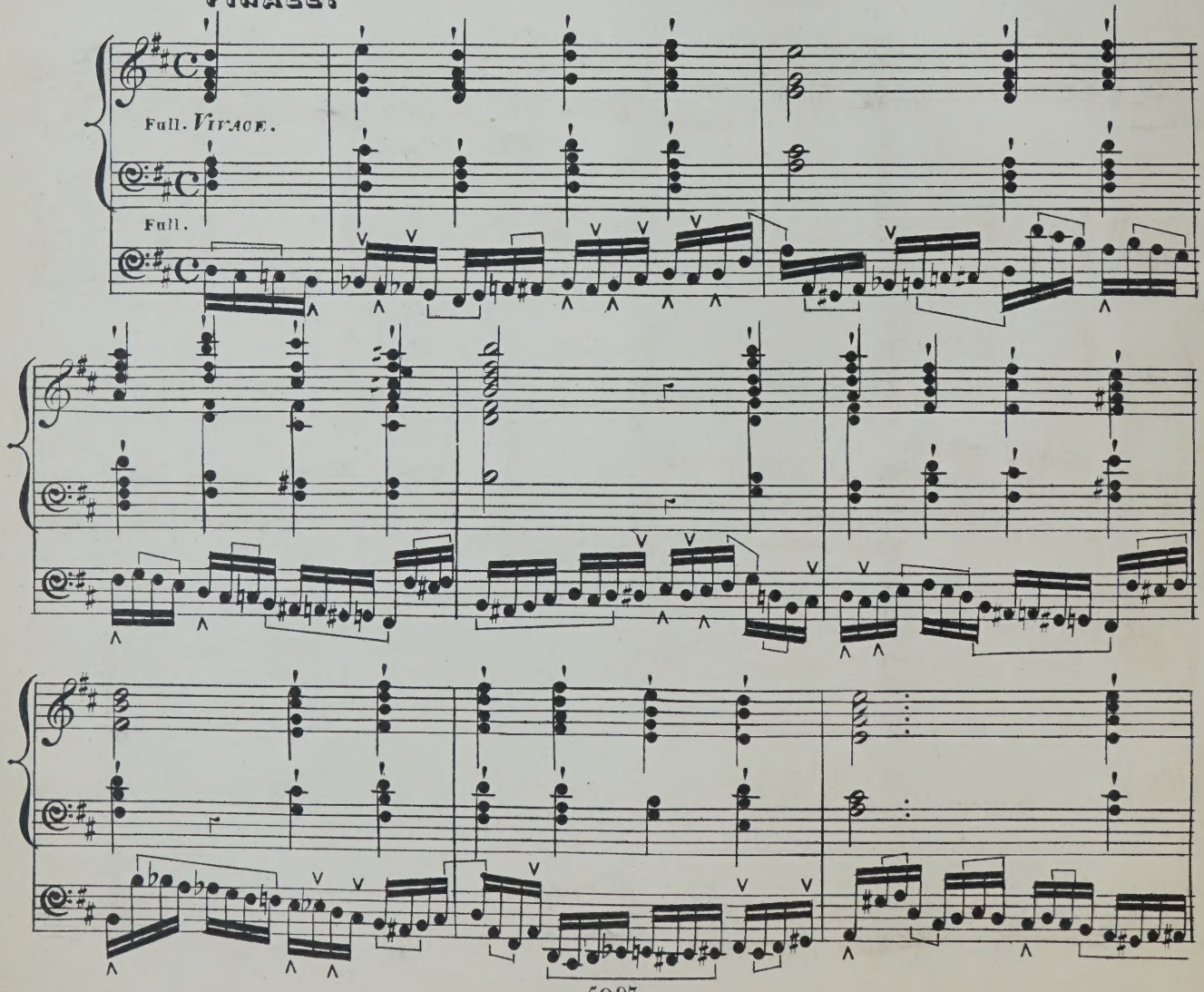

Full Swell.
rall:

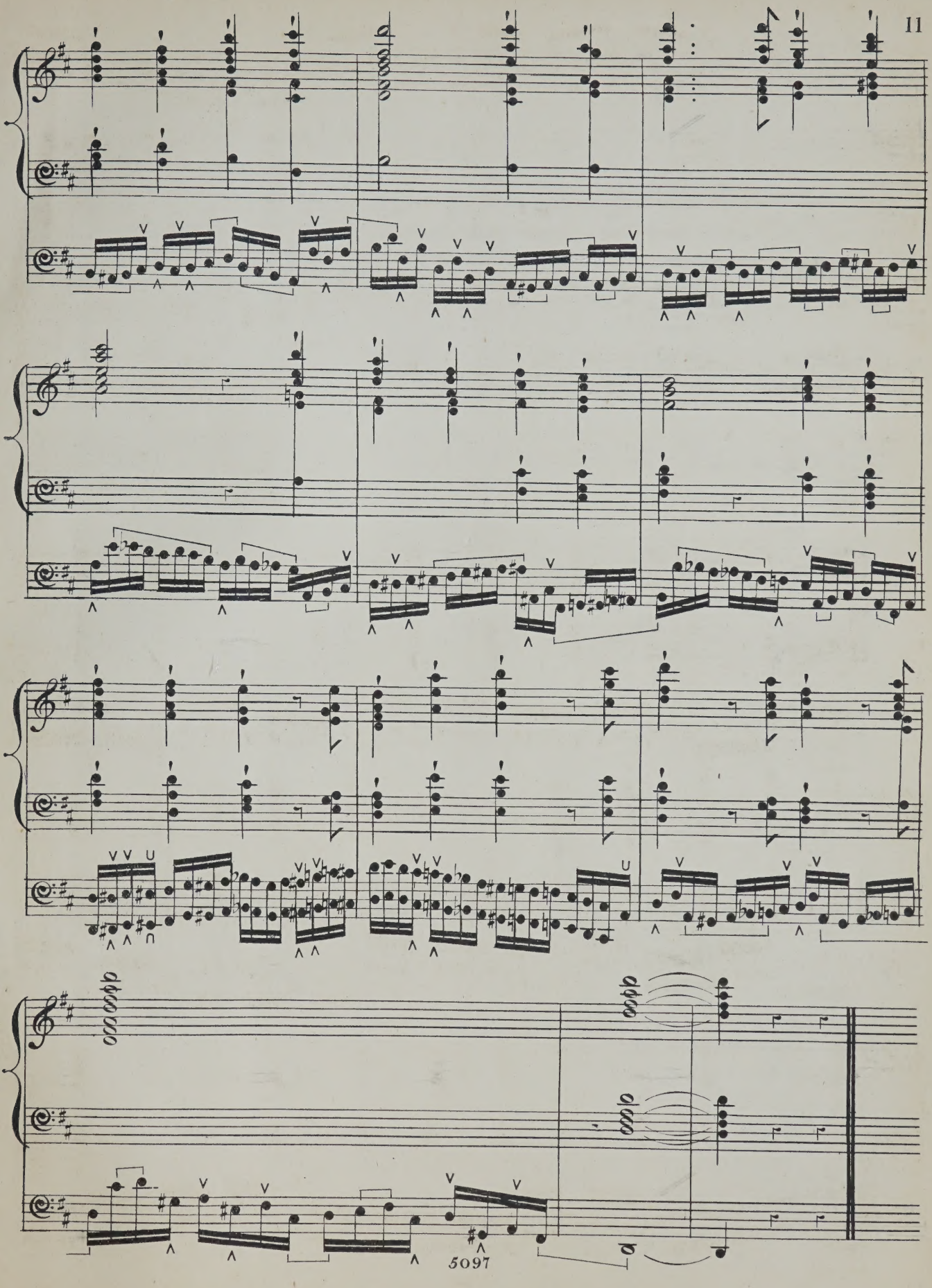

FUGUE.
Full Swell.
Gt. up to Prin coup. to Sw.
Pedale 16 & 8 ft coup to Gt.
Gt.
Gt.
Sw.
Sw.
Gt.


Sw.
Gt.
Sw.
Gt.
Gt.
add mixtures
ritard:
add Trum.



FINALE.





VARIATIONS FOR THE ORGAN,

on a Chorale by Romberg,

(with Pedal obligato,)

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By

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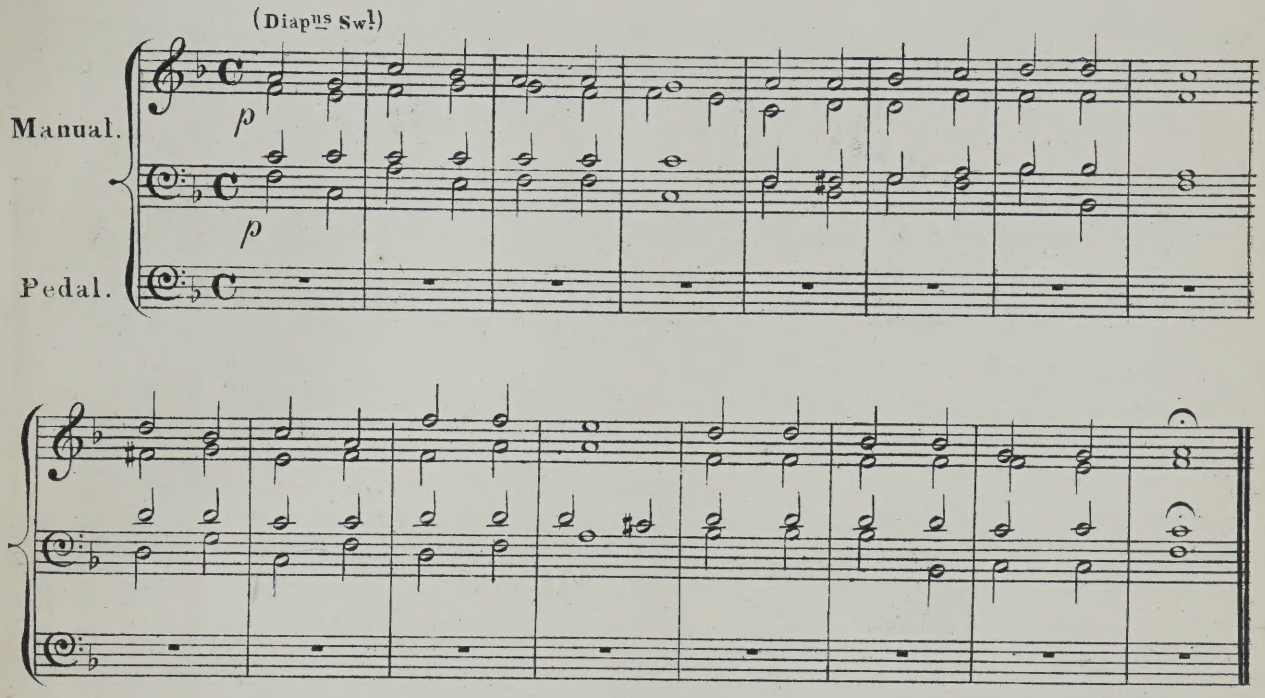
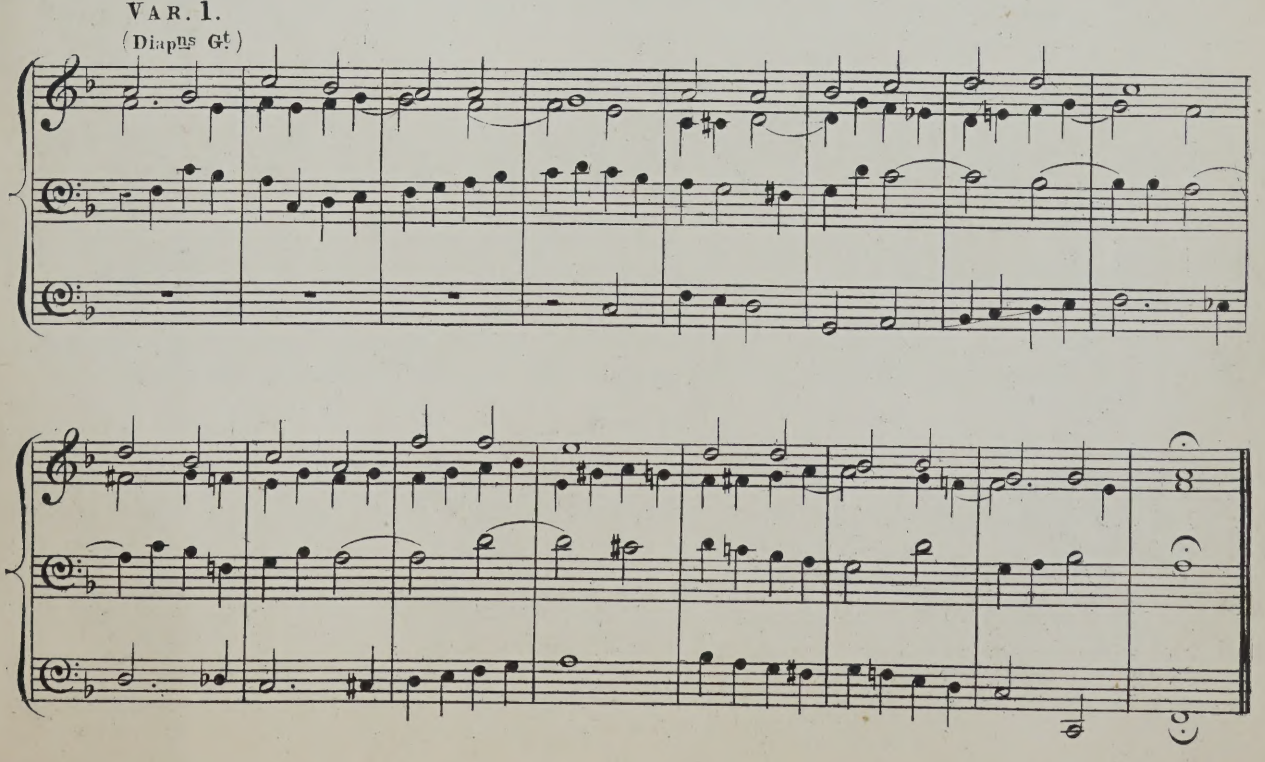
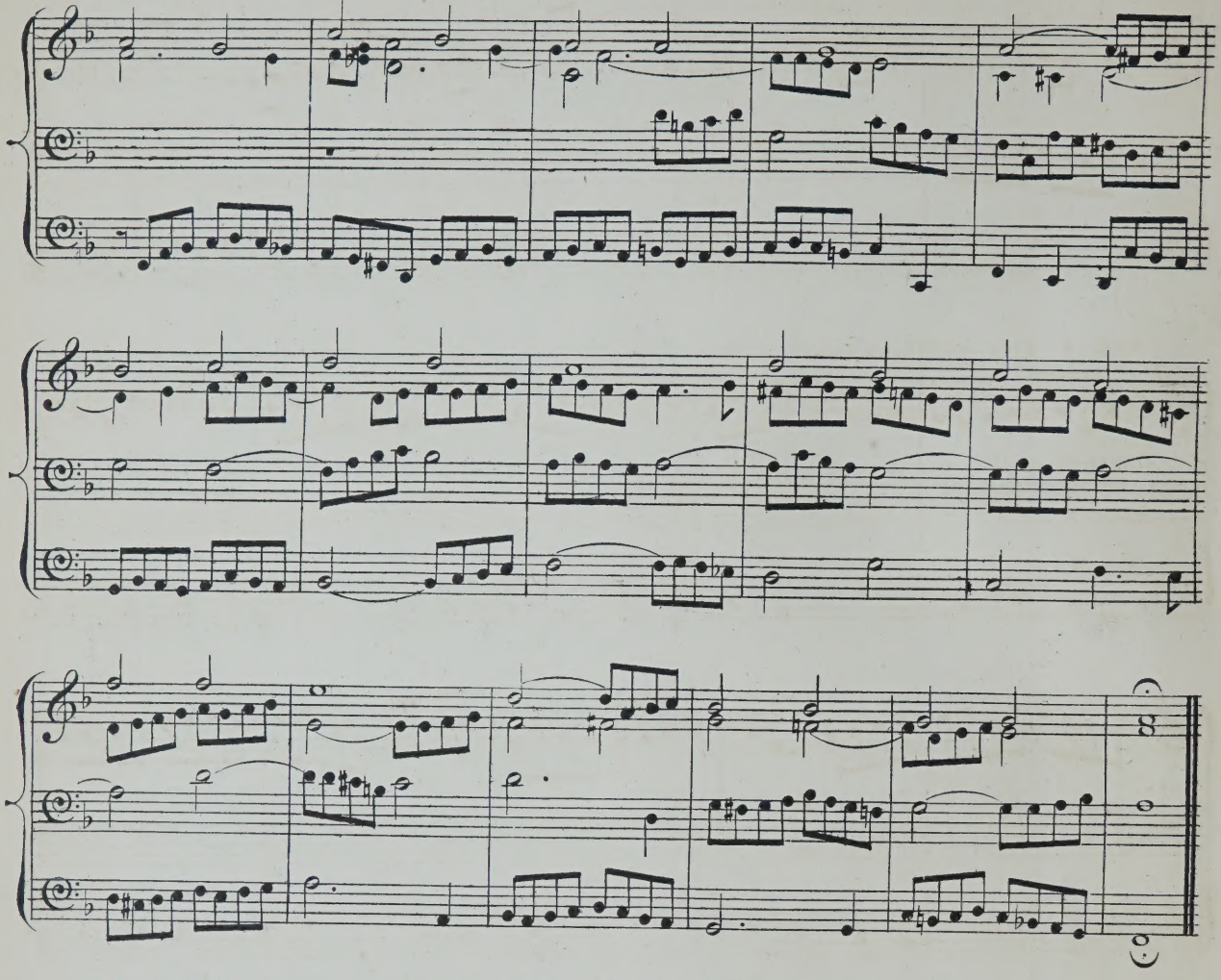
CHORALE.

(ROMBERG)

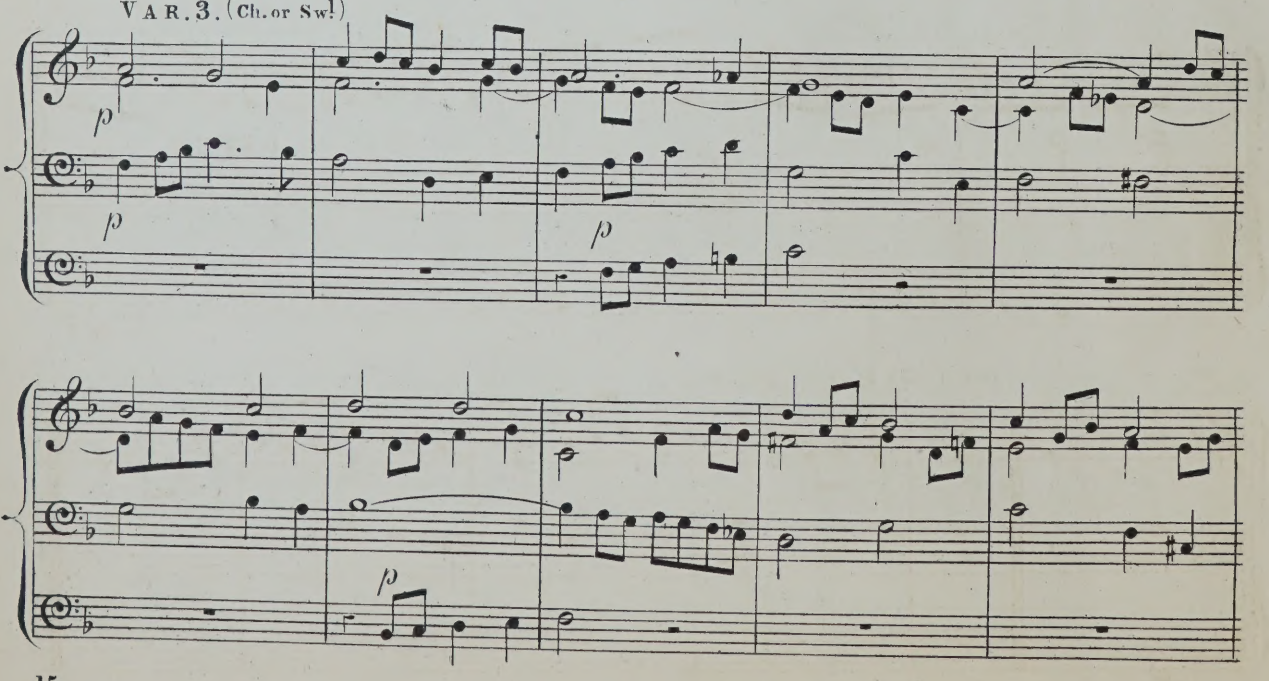


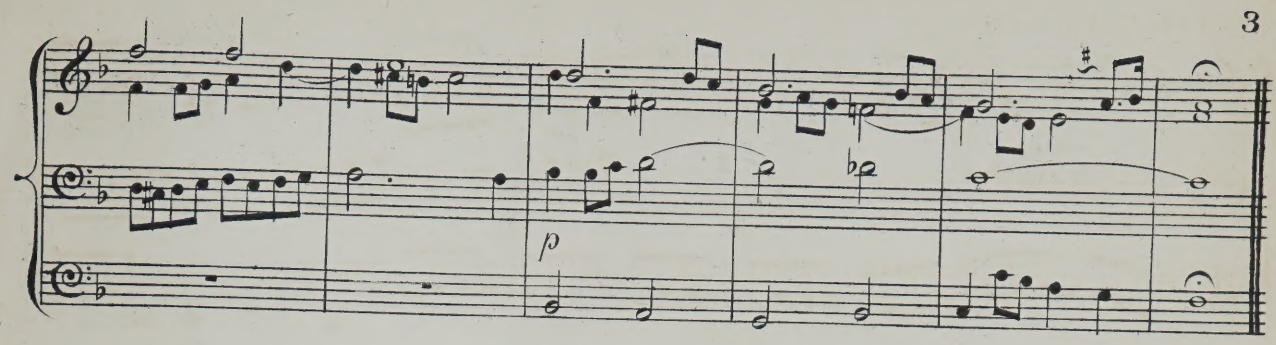


VAR. 2. (Full to 15th)

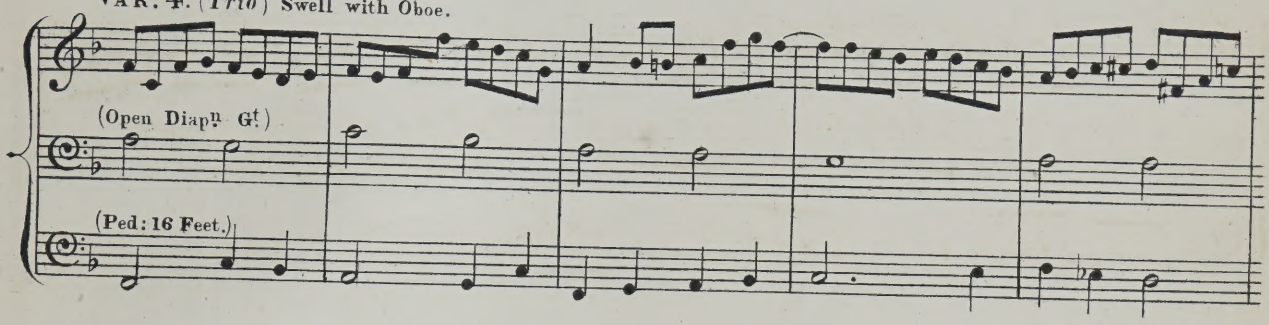


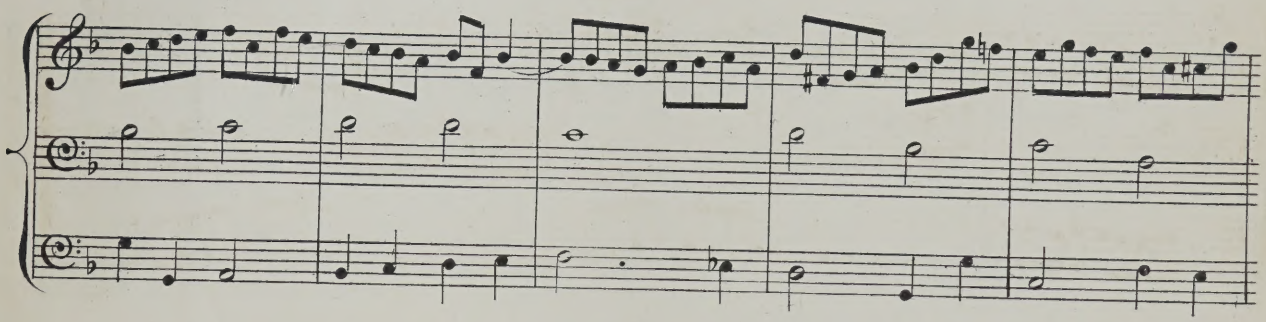
VAR. 3. (Ch. or Sw!)

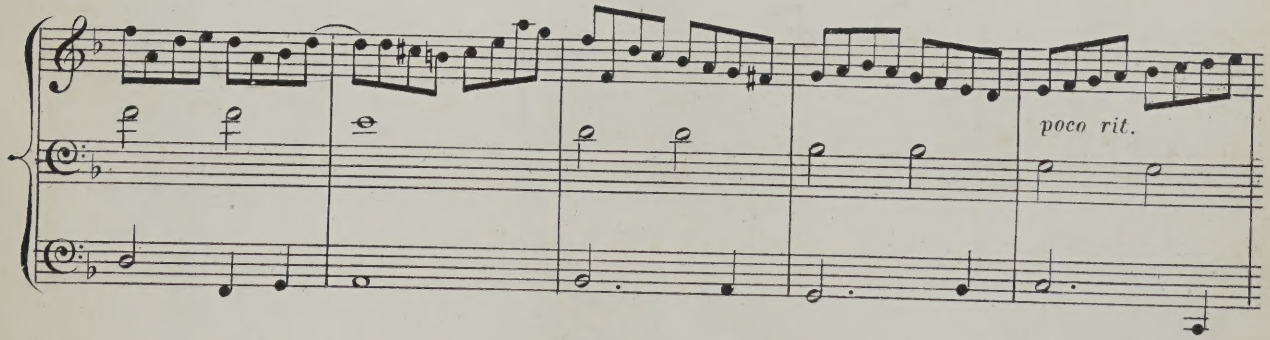


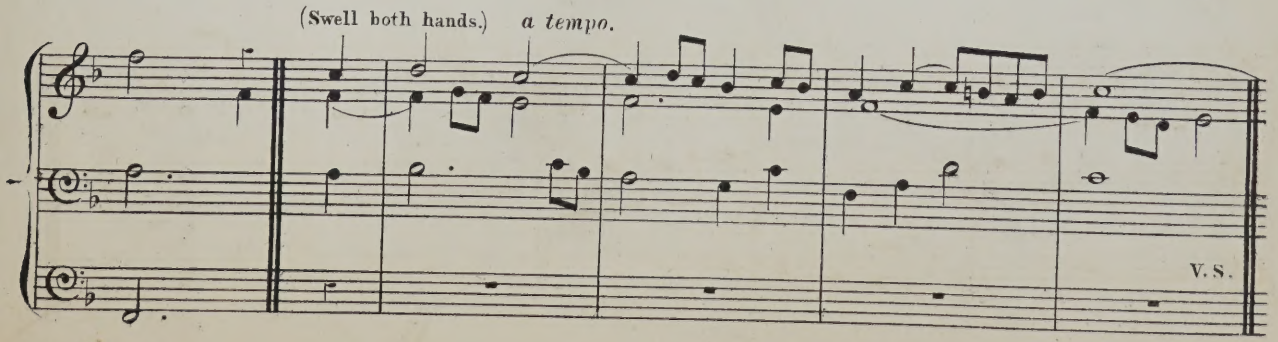


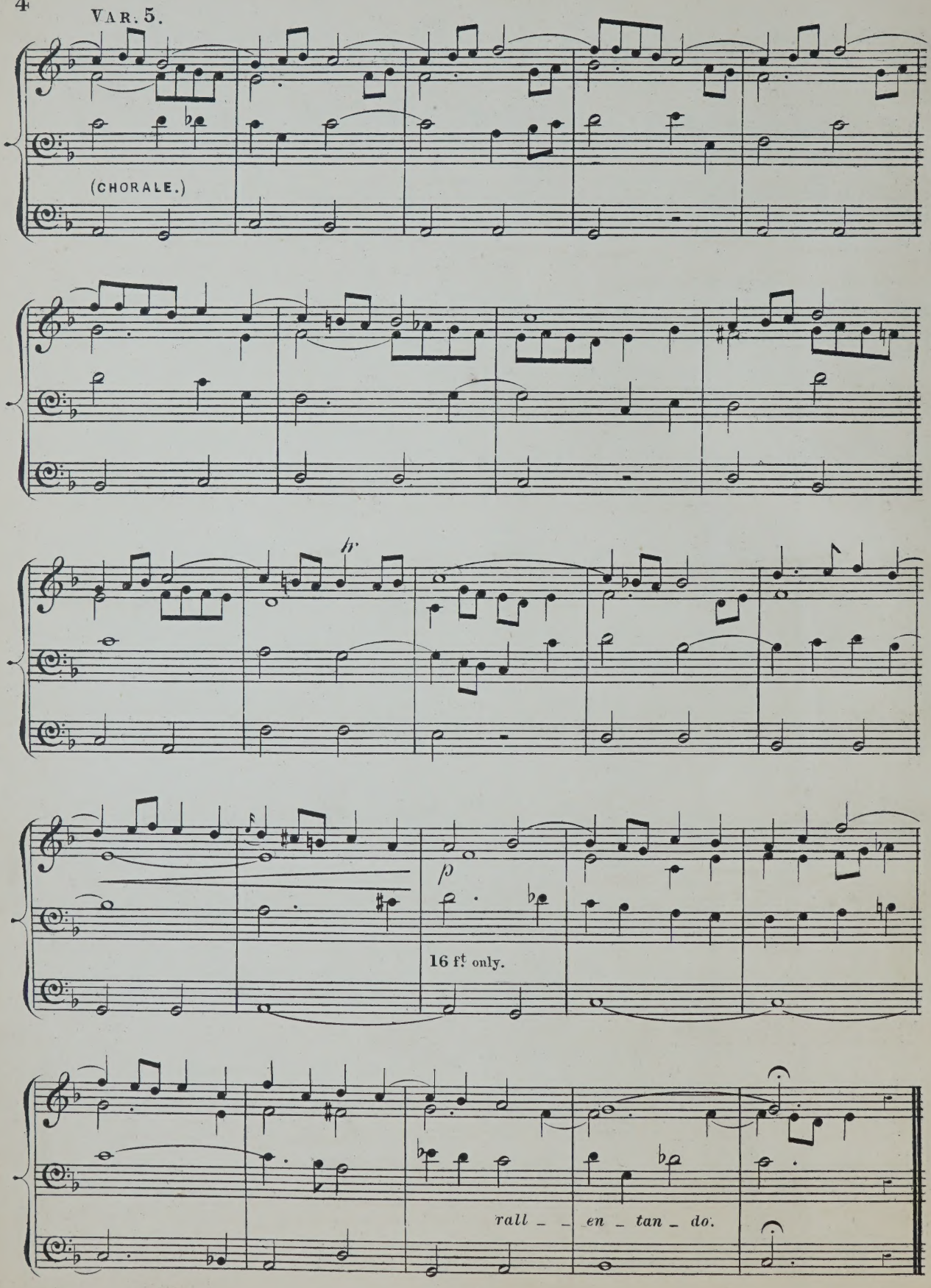
VAR. 4. (*Trio*) Swell with Oboe.

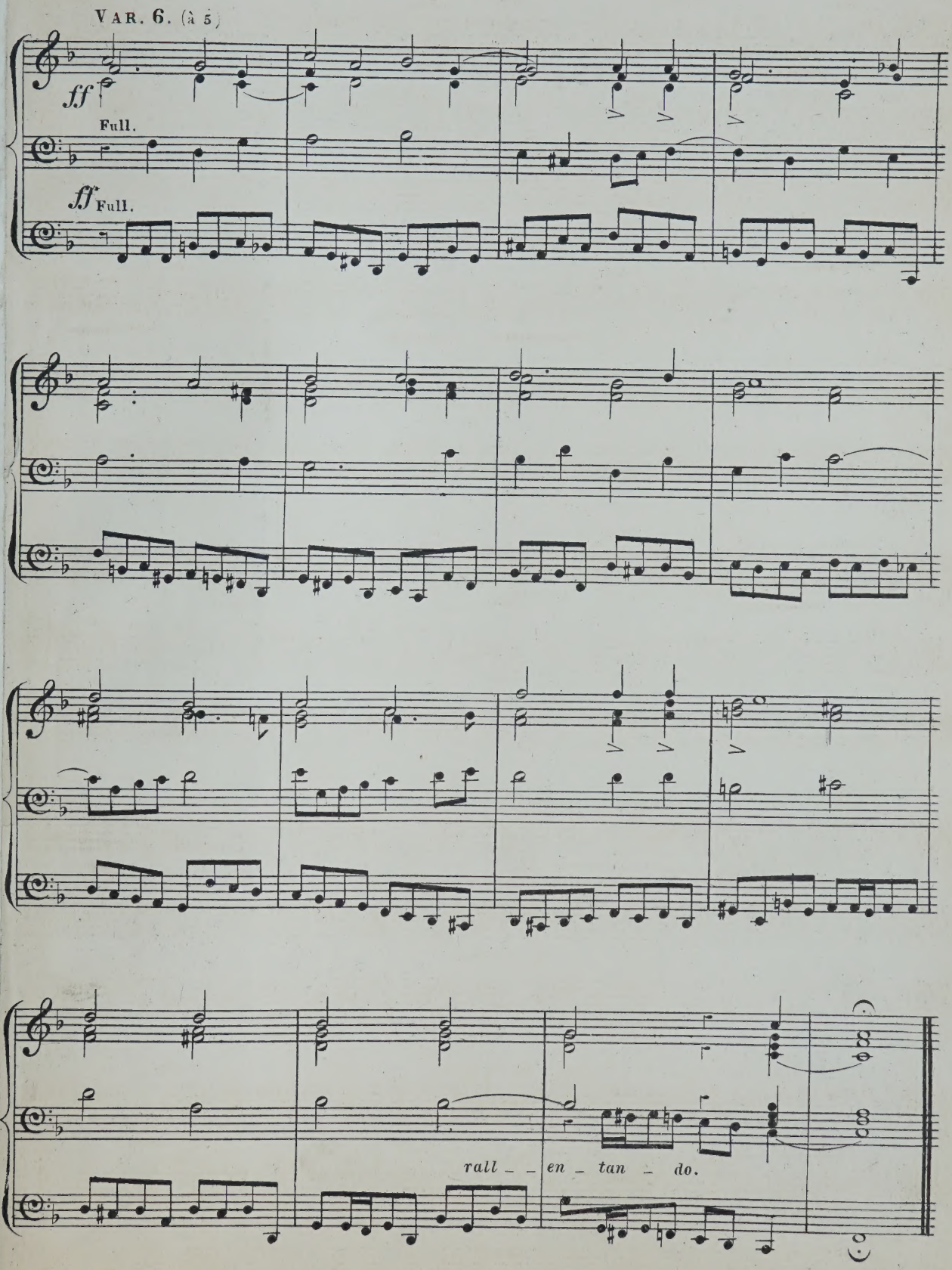









VAR. 5.
(CHORALE.)
hr
p
16 ft only.
rall _ _ en _ tan _ do.


VAR. 6. (à 5)
ff
Full.
ff Full.
rall _ _ en _ tan _ do.

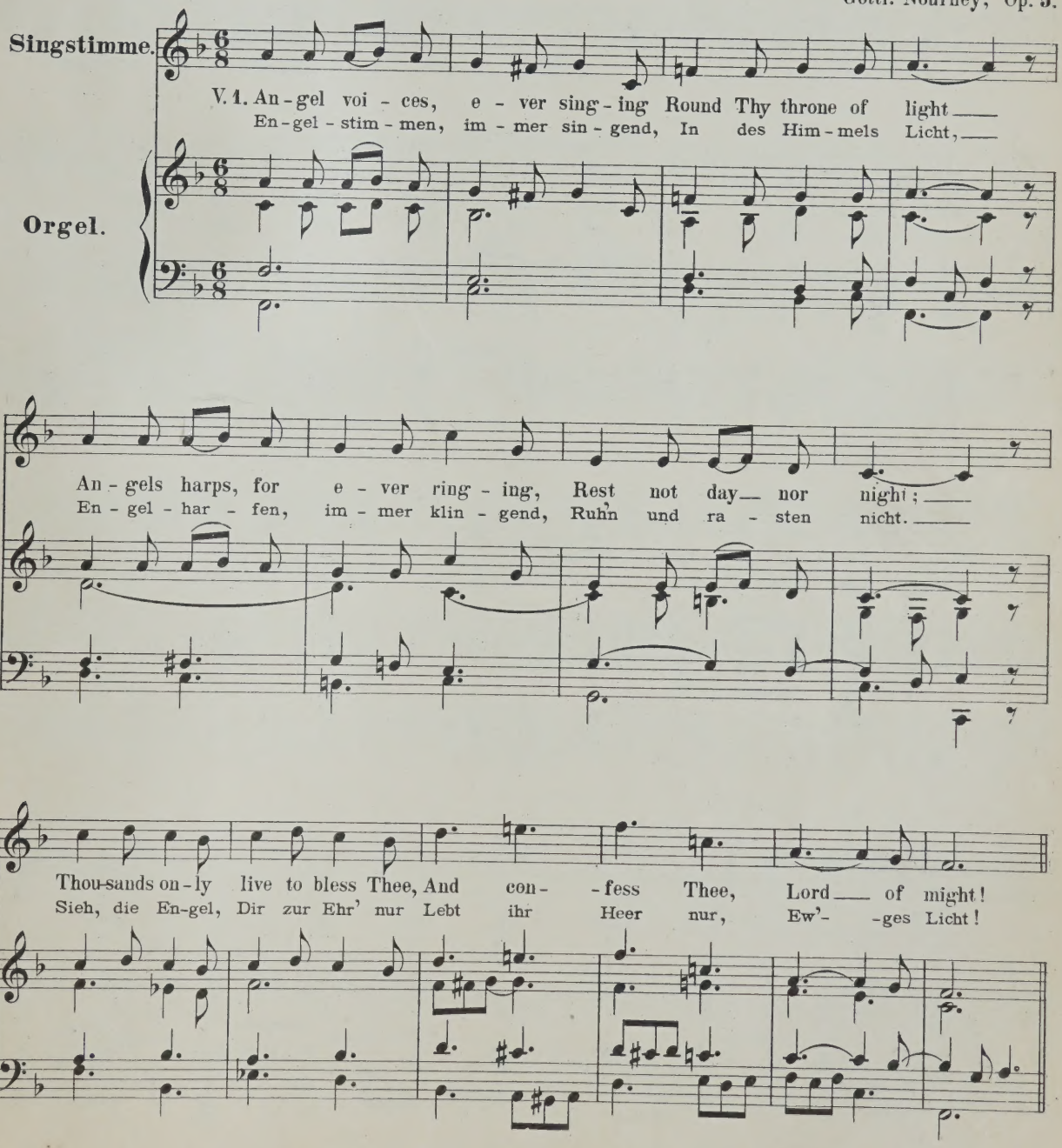
Choral festival.

„Thou hast created all things,
and for Thy pleasure they are
and were created." Rev. IV, 11.

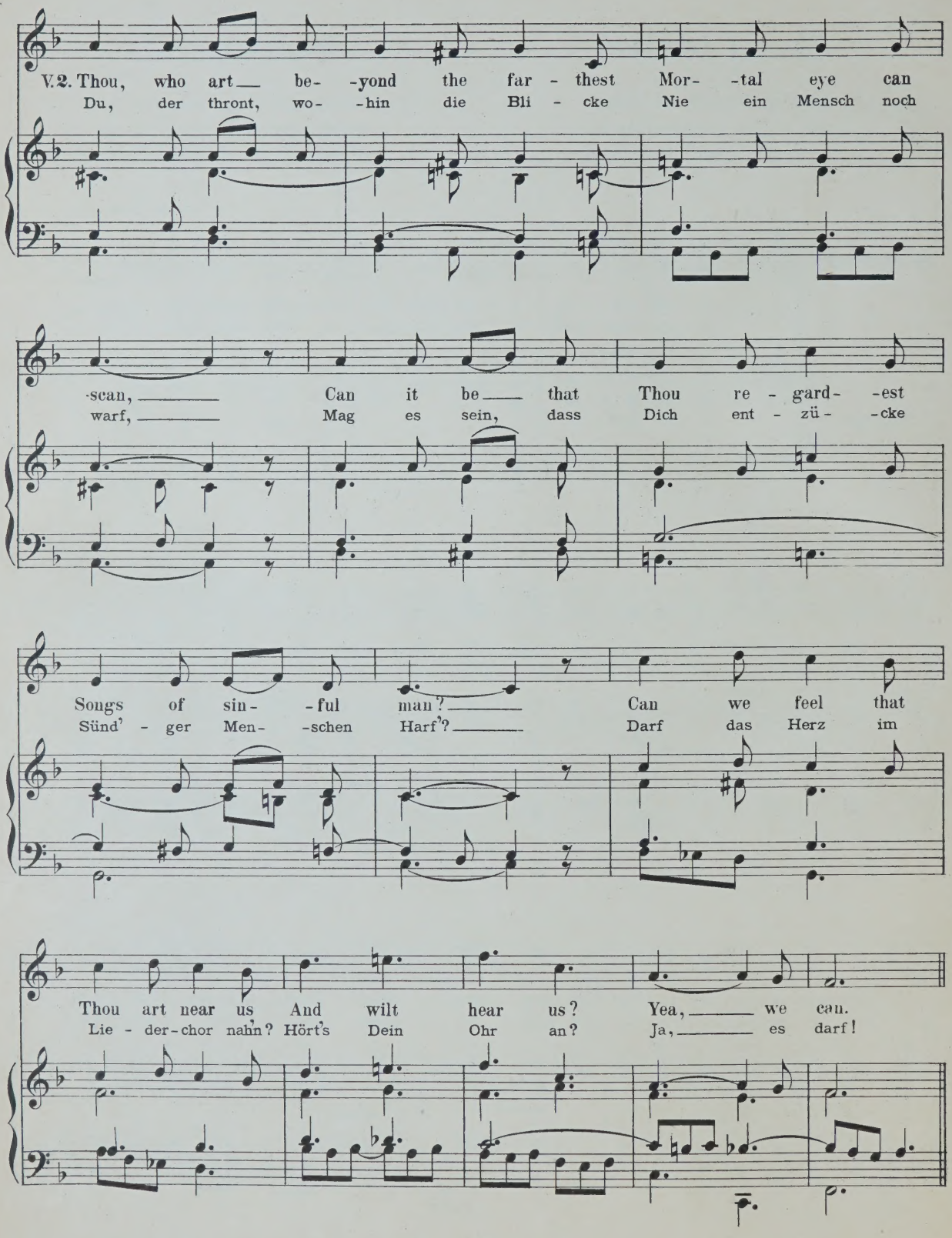
Fest-Choral.

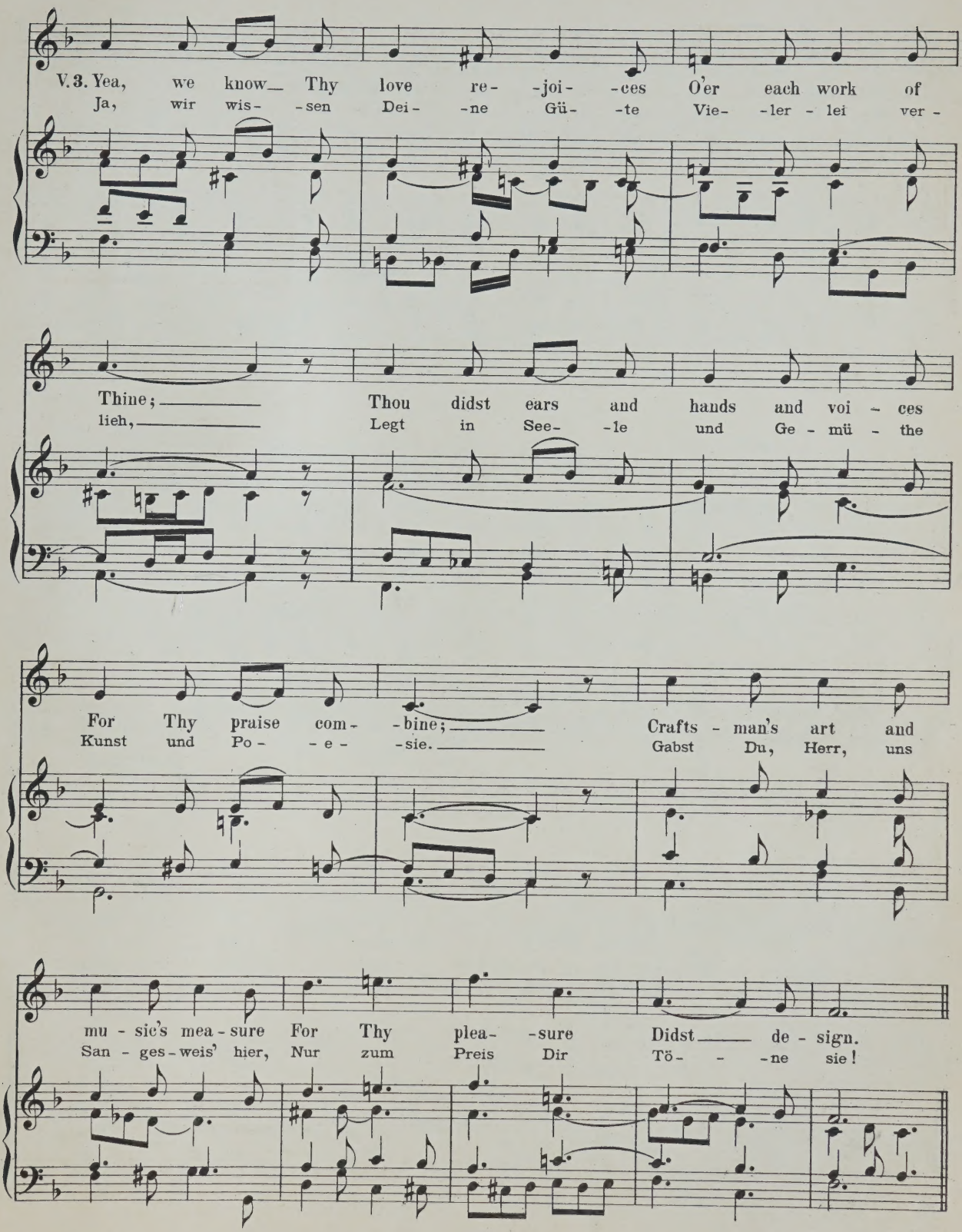
„Du hast alle Dinge geschaffen, und
durch deinen Willen haben sie das
Wesen, und sind geschaffen." Off. Joh. 4, 11.

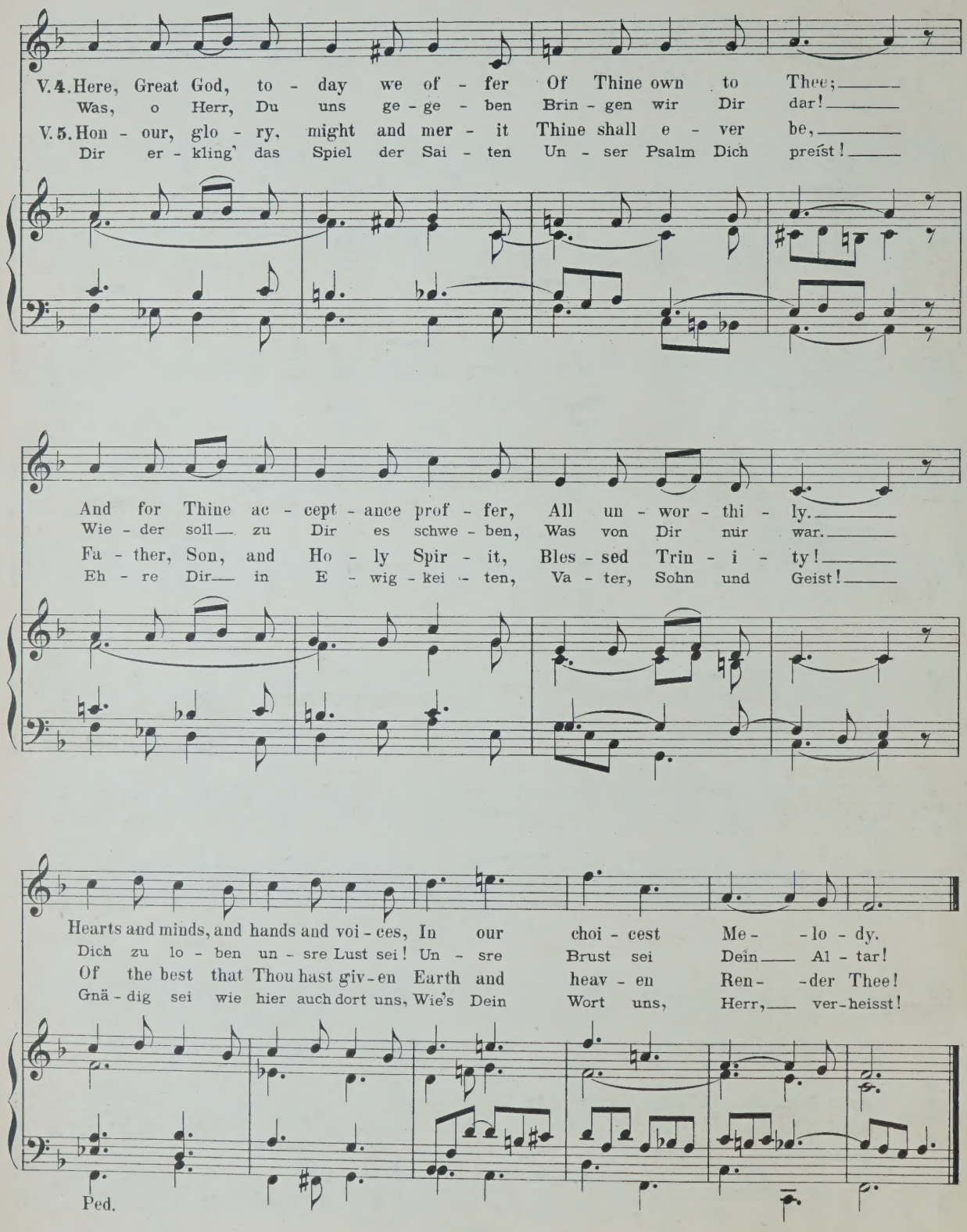
Gottl. Nourney, Op. 5.



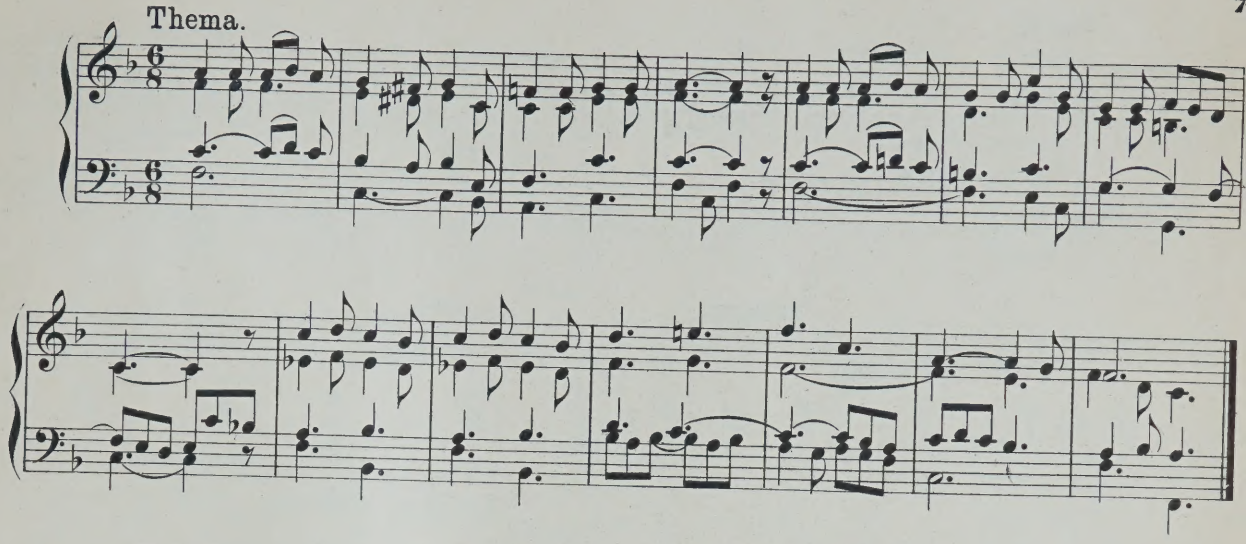
Stich und Druck der Röder'schen Officin in Leipzig.


V. 2. Thou, who art be- -yond the far - thest Mor- -tal eye can
Du, der thront, wo- -hin die Bli - cke Nie ein Mensch noch
-scan, Can it be that Thou re - gard- -est
warf, Mag es sein, dass Dich ent - zü- -cke
Songs of sin- -ful man?
Sünd' - ger Men- -schen Harf'?
Can we feel that
Darf das Herz im
Thou art near us And wilt hear us? Yea, we can.
Lie - der-chor nahn? Hört's Dein Ohr an? Ja, es darf!


V. 3. Yea, we know Thy love re- joi- ces O'er each work of
Ja, wir wis- sen Dei- ne Gü- te Vie- ler lei ver-
Thine;
lieh,
Thou didst ears and hands and voi- ces
Legt in See- le und Ge- mü- the
For Thy praise com- bine;
Kunst und Po- e- sie.
Crafts- man's art and
Gabst Du, Herr, uns
mu- sic's mea- sure For Thy plea- sure Didst de- sign.
San- ges- weis' hier, Nur zum Preis Dir Tö- ne sie!

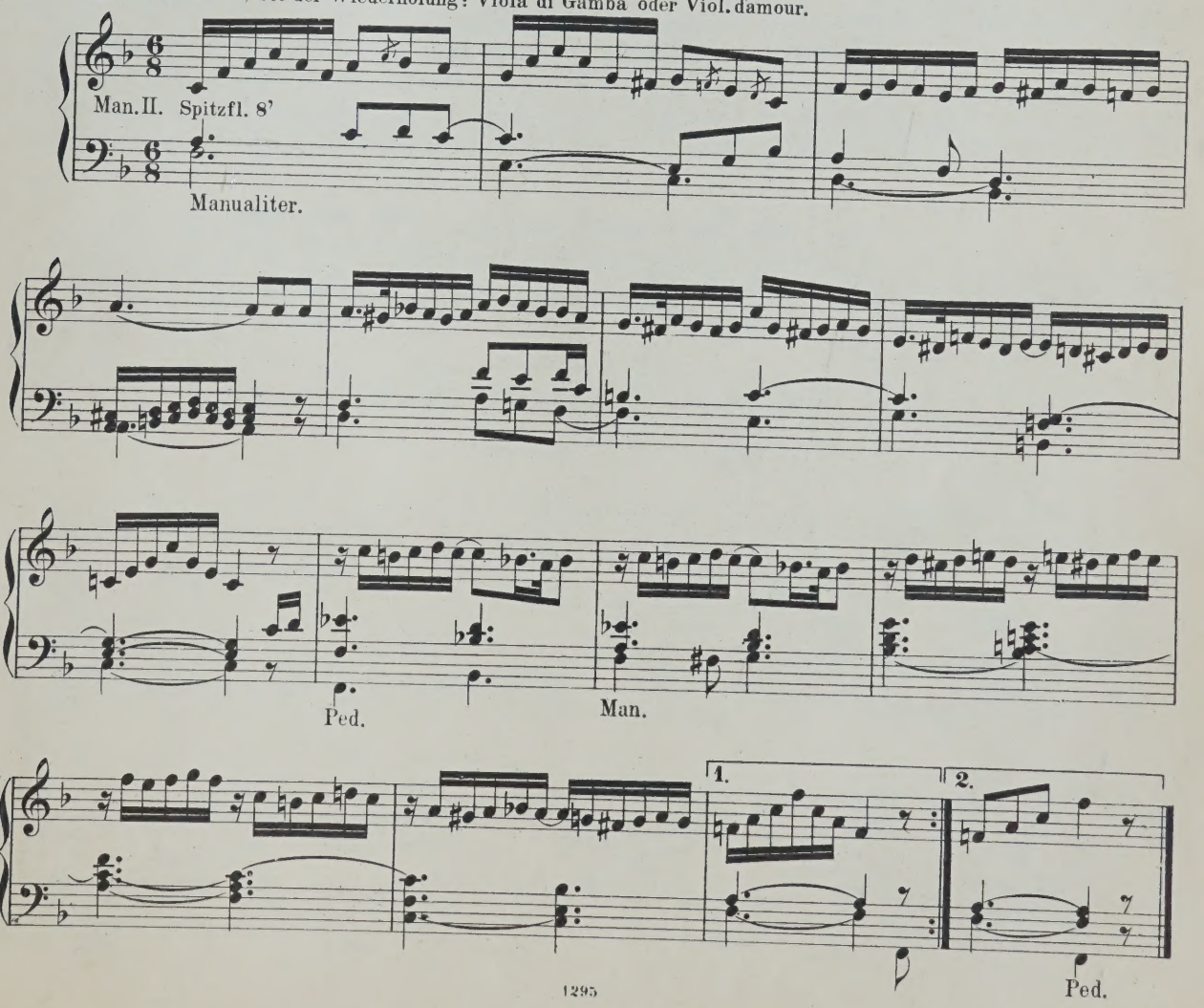

V. 4. Here, Great God, to - day we of - fer Of Thine own to Thee;
Was, o Herr, Du uns ge - ge - ben Brin - gen wir Dir dar!
V. 5. Hon - our, glo - ry, might and mer - it Thine shall e - ver be,
Dir er - kling' das Spiel der Sai - ten Un - ser Psalm Dich preist!
And for Thine ac - cept - ance prof - fer, All un - wor - thi - ly.
Wie - der soll zu Dir es schwe - ben, Was von Dir nur war.
Fa - ther, Son, and Ho - ly Spir - it, Bles - sed Trin - i - ty!
Eh - re Dir in E - wig - kei - ten, Va - ter, Sohn und Geist!
Hearts and minds, and hands and voi - ces, In our choi - cest Me - lo - dy.
Dich zu lo - ben un - sre Lust sei! Un - sre Brust sei Dein Al - tar!
Of the best that Thou hast giv - en Earth and heav - en Ren - der Thee!
Gnä - dig sei wie hier auch dort uns, Wie's Dein Wort uns, Herr, ver - heisst!
Ped.

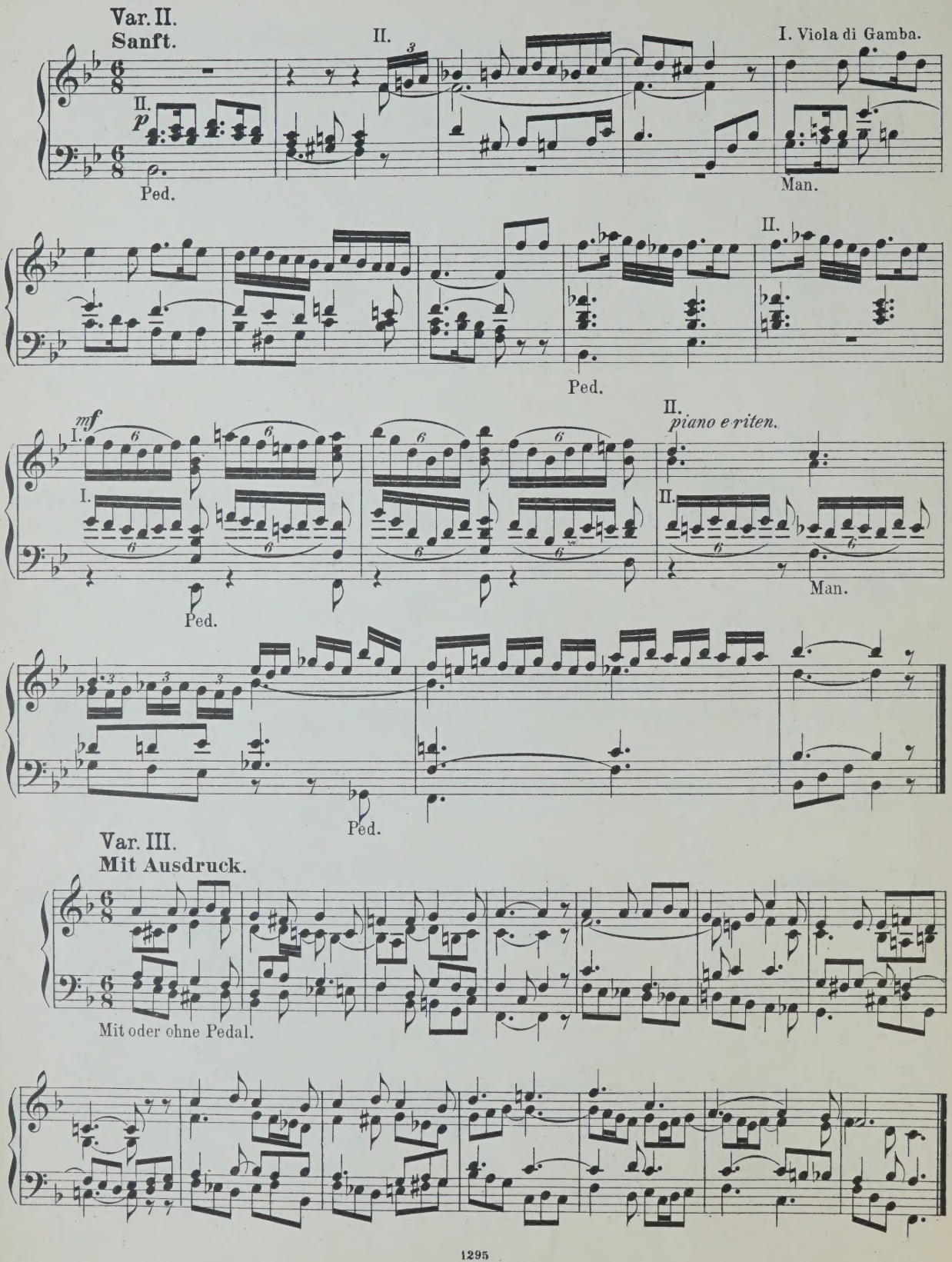
Thema.

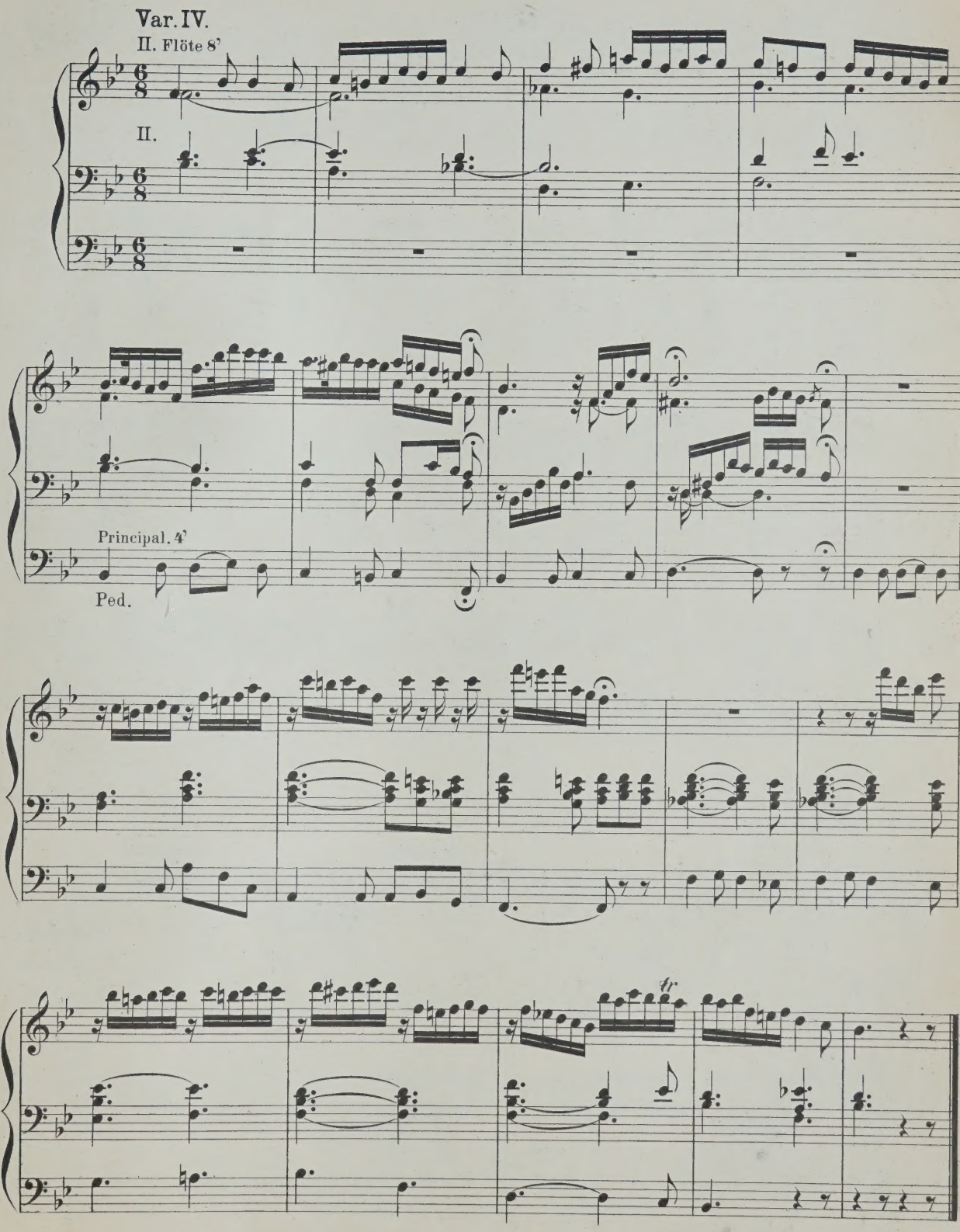


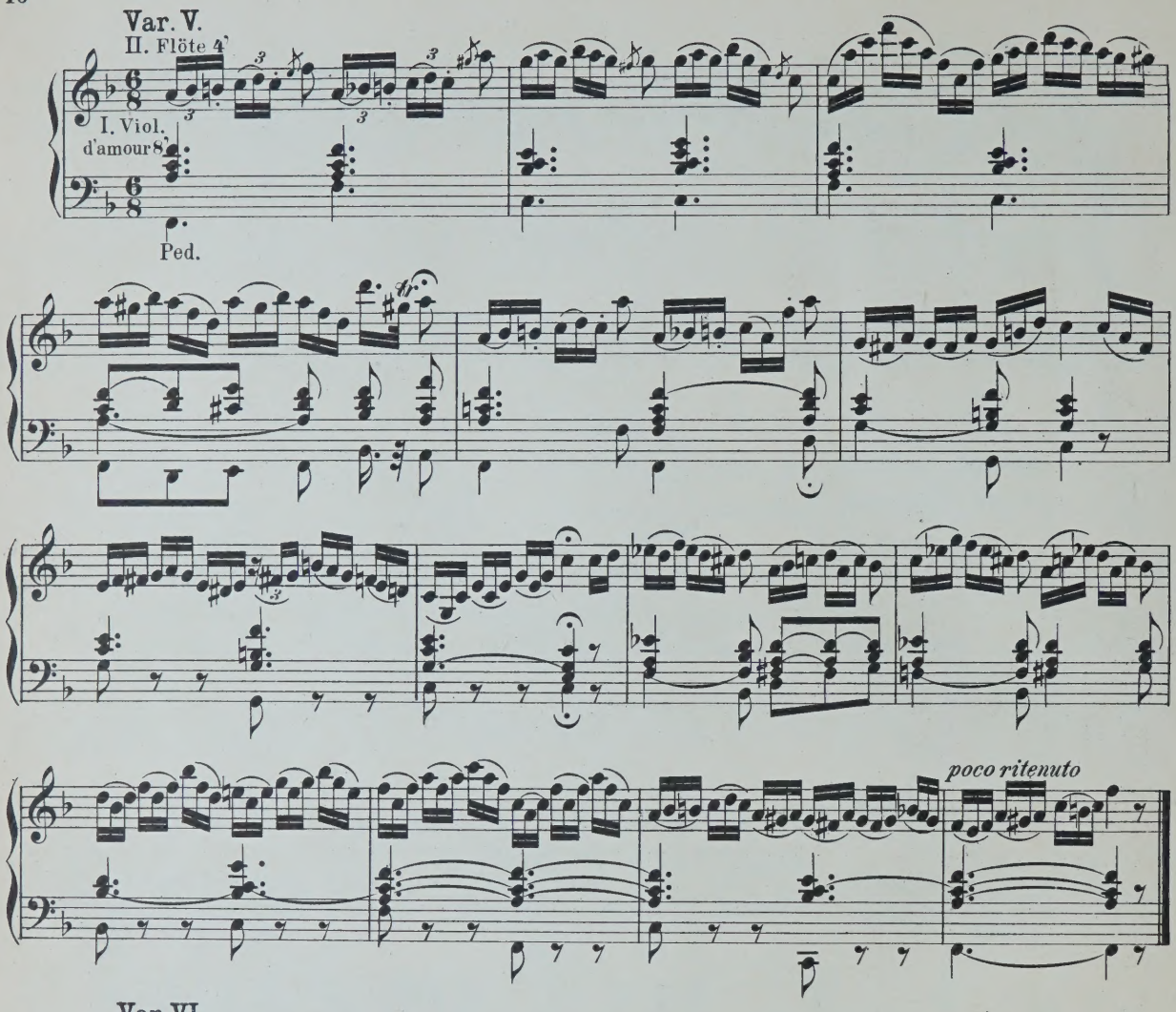
Var. I.

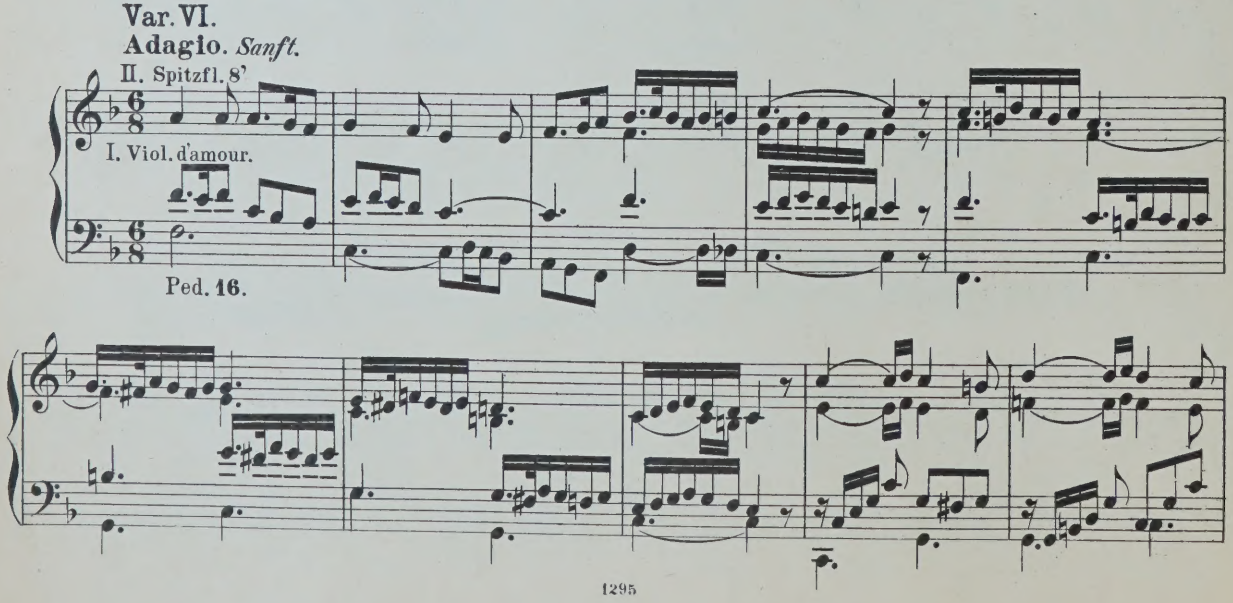
Man. I. Flöte 8', bei der Wiederholung: Viola di Gamba oder Viol. d'amour.

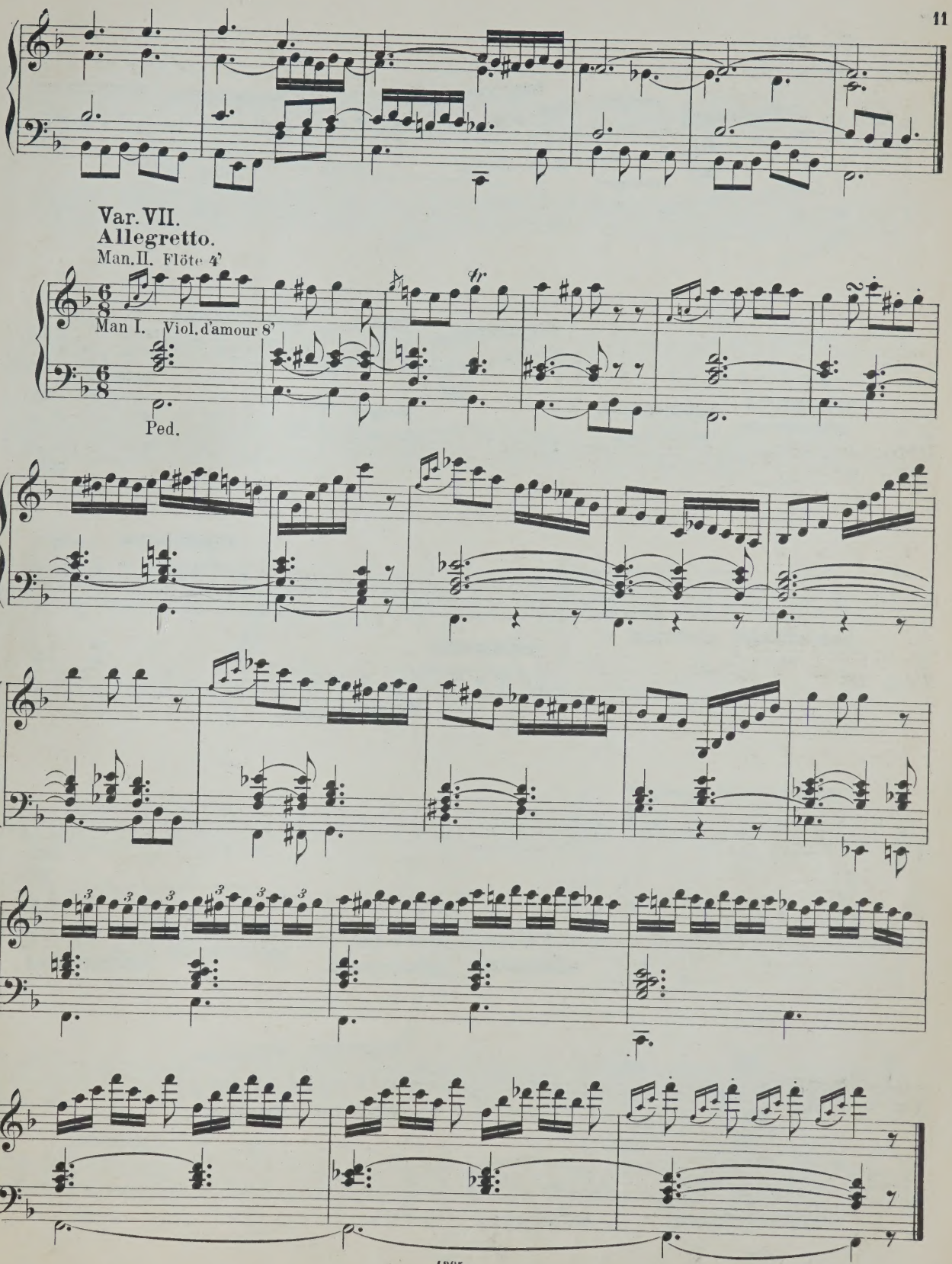



Var. II.
Sanft.
II.
I. Viola di Gamba.
Ped.
Man.
II.
Ped.
mf
I.
II.
piano e riten.
Man.
Ped.
Var. III.
Mit Ausdruck.
Mit oder ohne Pedal.

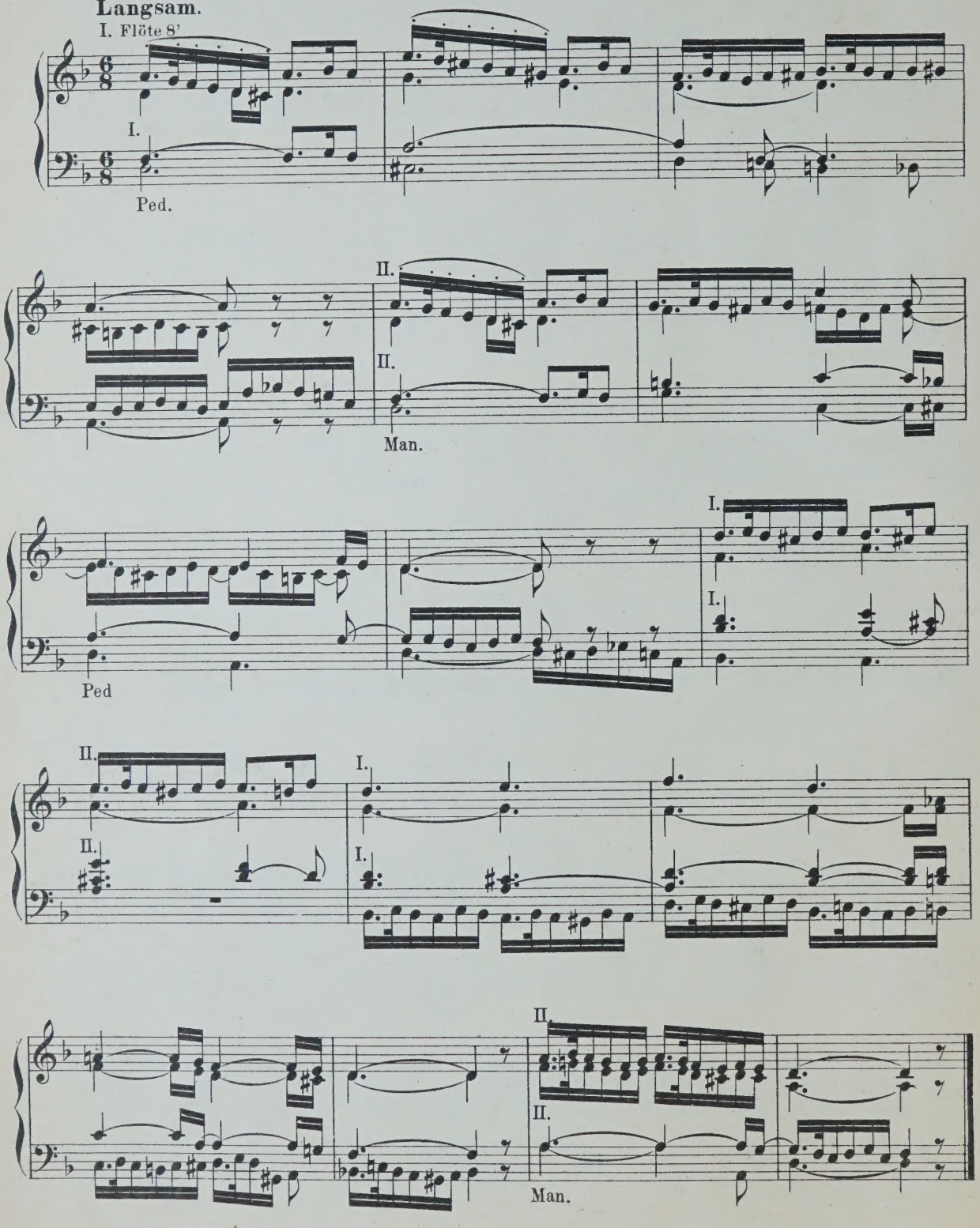

Var. IV.
II. Flöte 8'
II.
Principal. 4'
Ped.

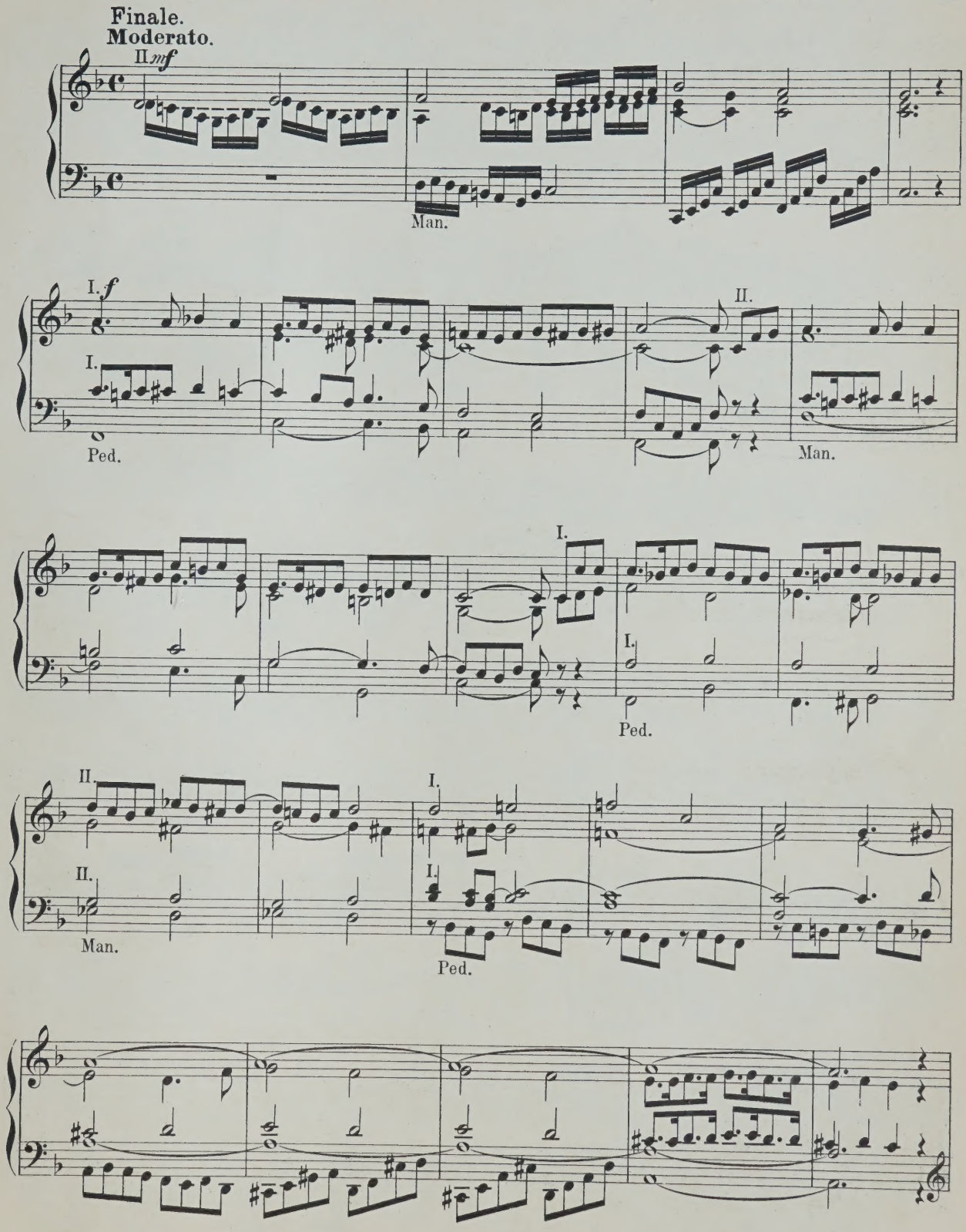

Var. V.
II. Flöte 4'
I. Viol. d'amour 8'
Ped.
poco ritenuto

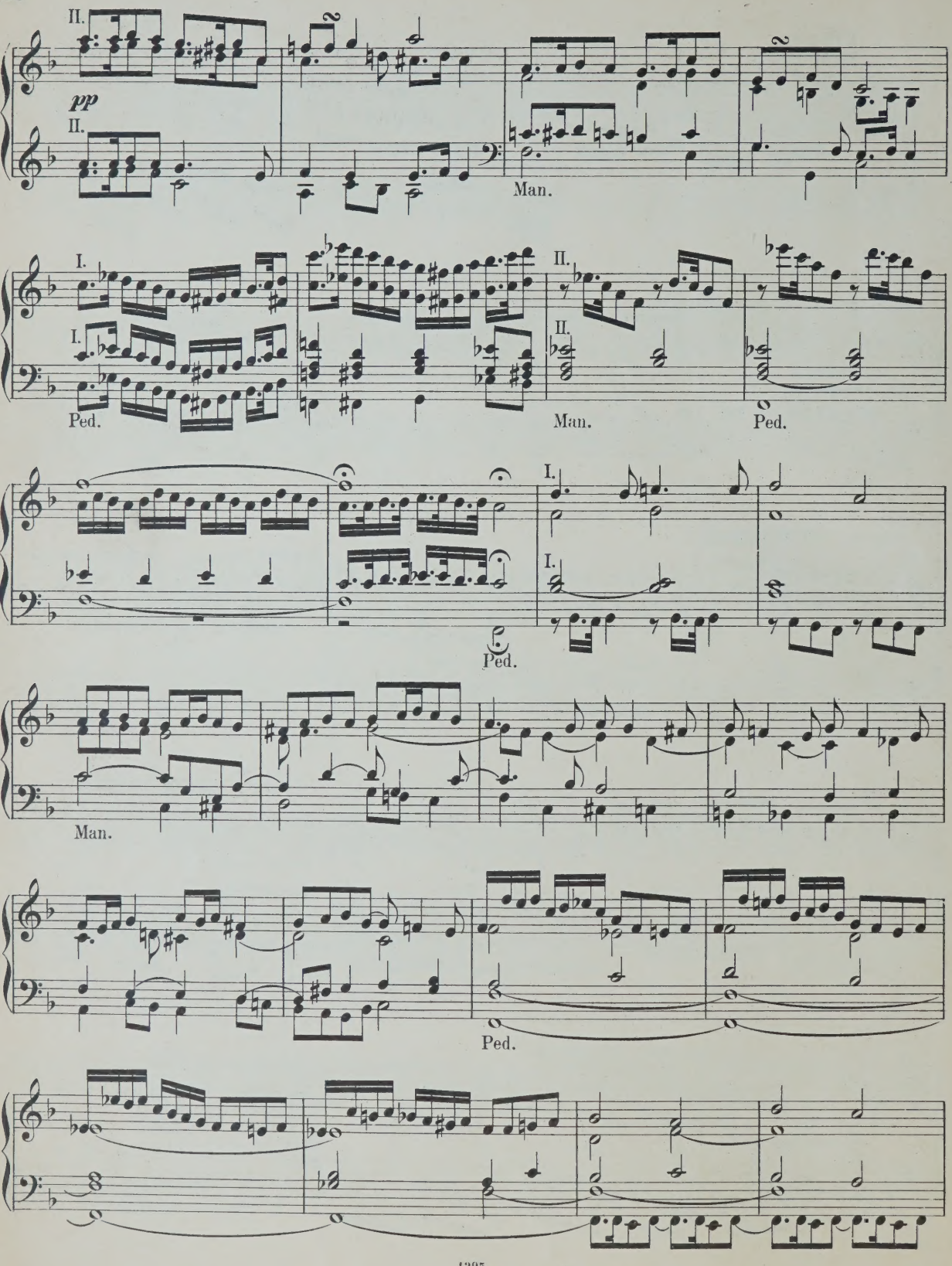

Var. VI.
Adagio. Sanft.
II. Spitzfl. 8'
I. Viol. d'amour.
Ped. 16.


Var. VII.
Allegretto.
Man. II. Flöte 4'
Man I. Viol. d'amour 8'
Ped.

Var. VIII.
Langsam.




Finale.
Moderato.
II mf
Man.
I. f
I.
Ped.
II.
Man.
I.
I.
Ped.
II.
II.
Man.
I.
I.
Ped.


II.
pp
II.
Man.
I.
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II.
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I.
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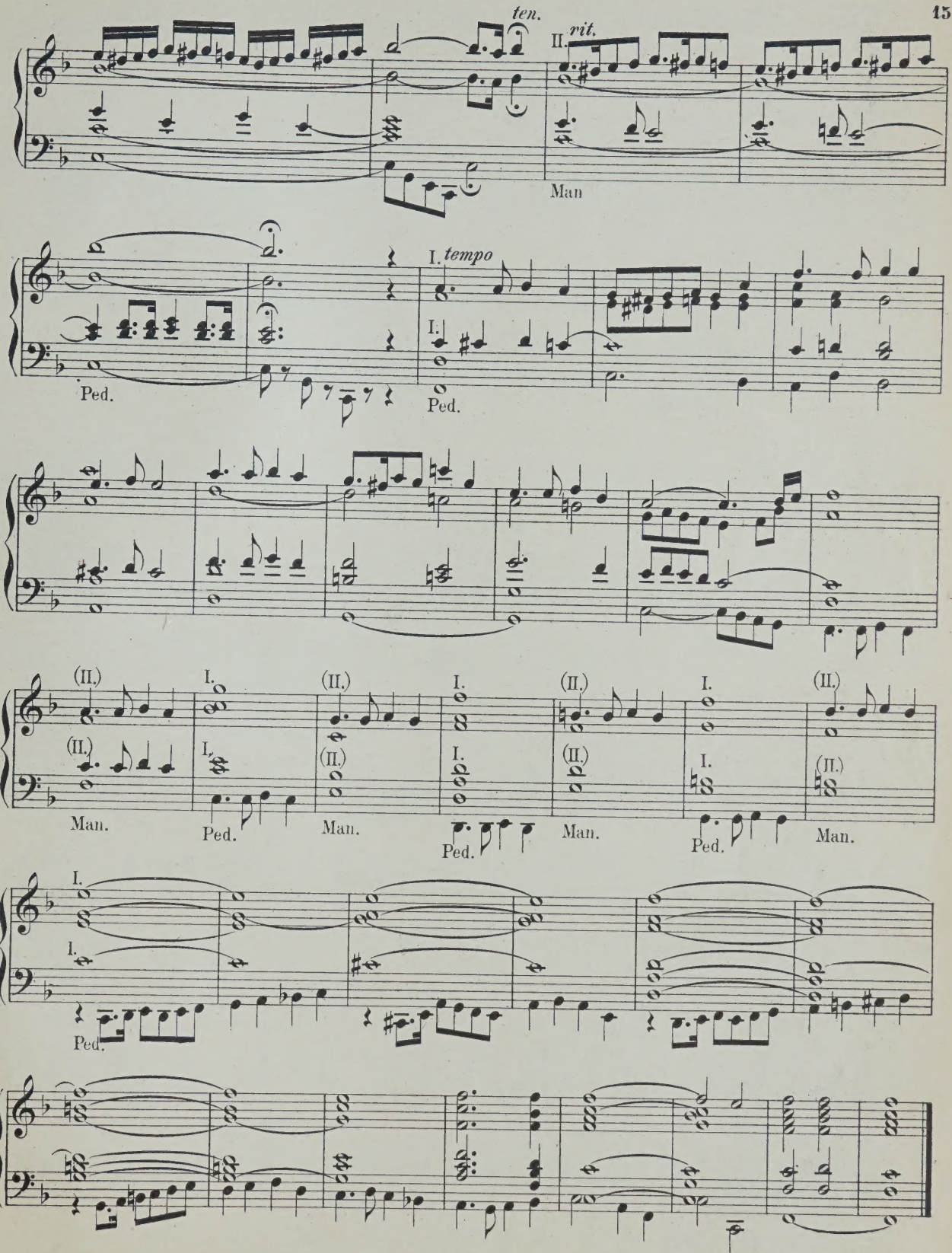
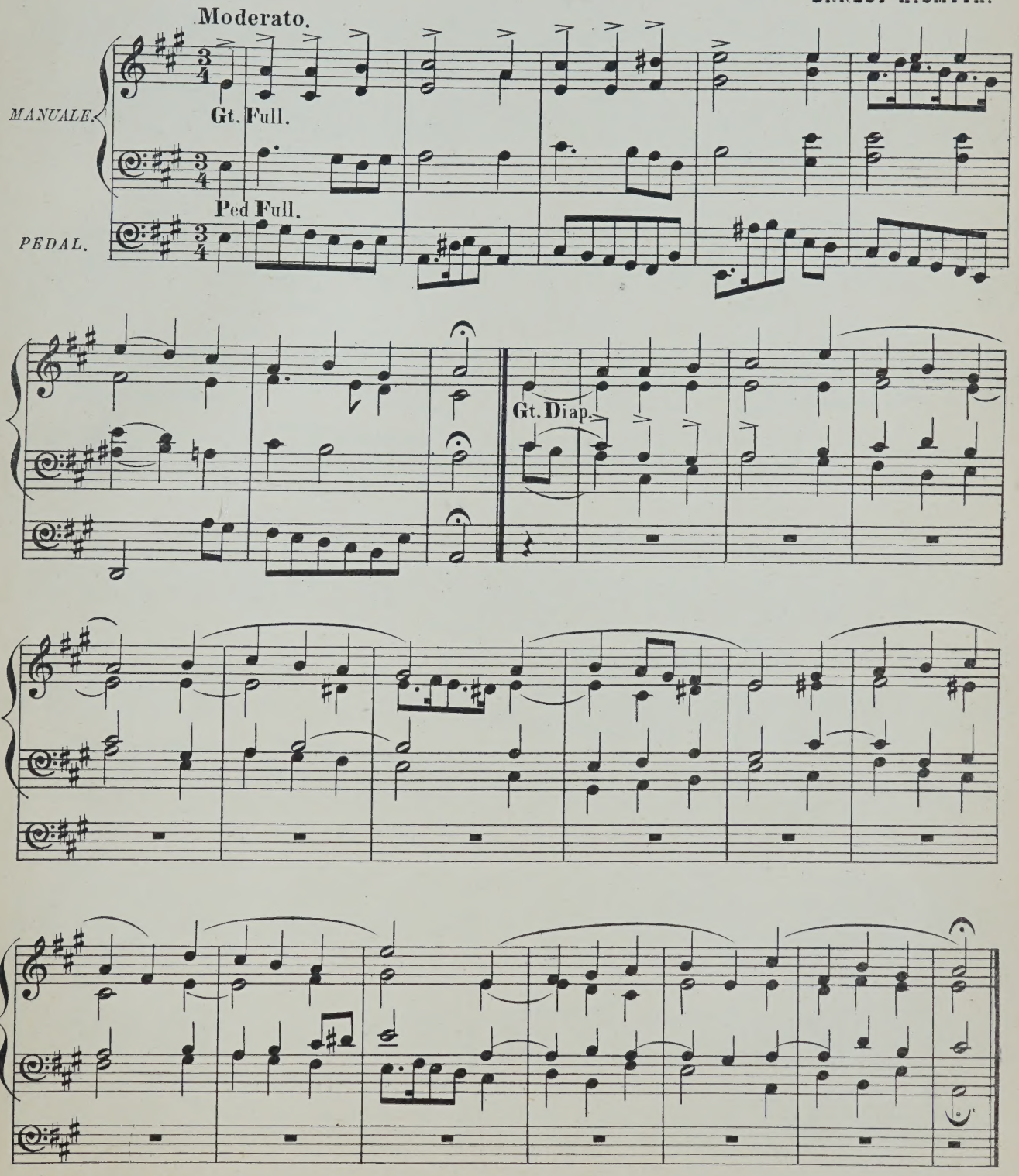
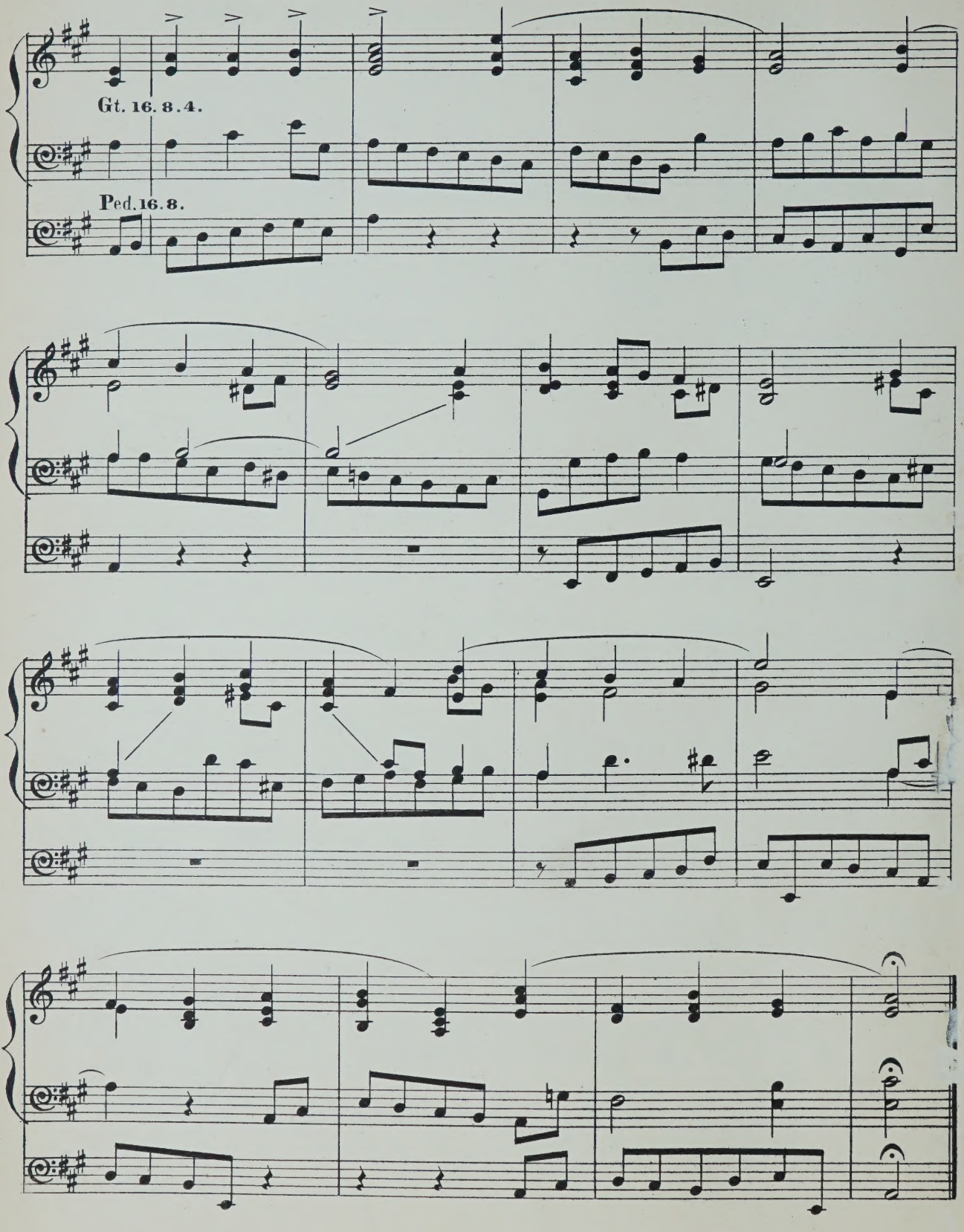
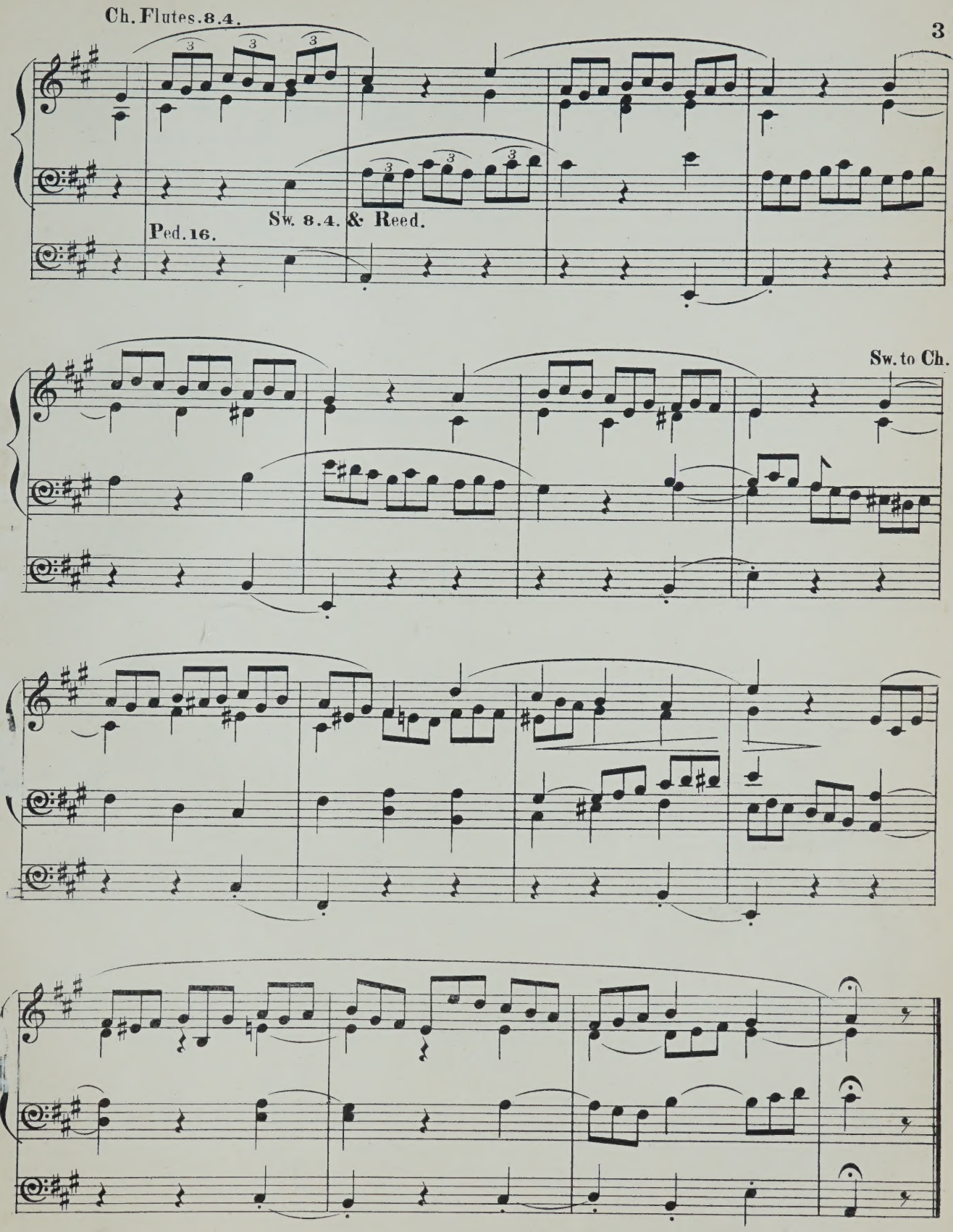

ten.
II.
rit.
Man
I.
tempo
Ped.
I.
Ped.
(II.)
I.
Man.
Ped.
Man.
Ped.
Man.
Ped.
Man.
Ped.

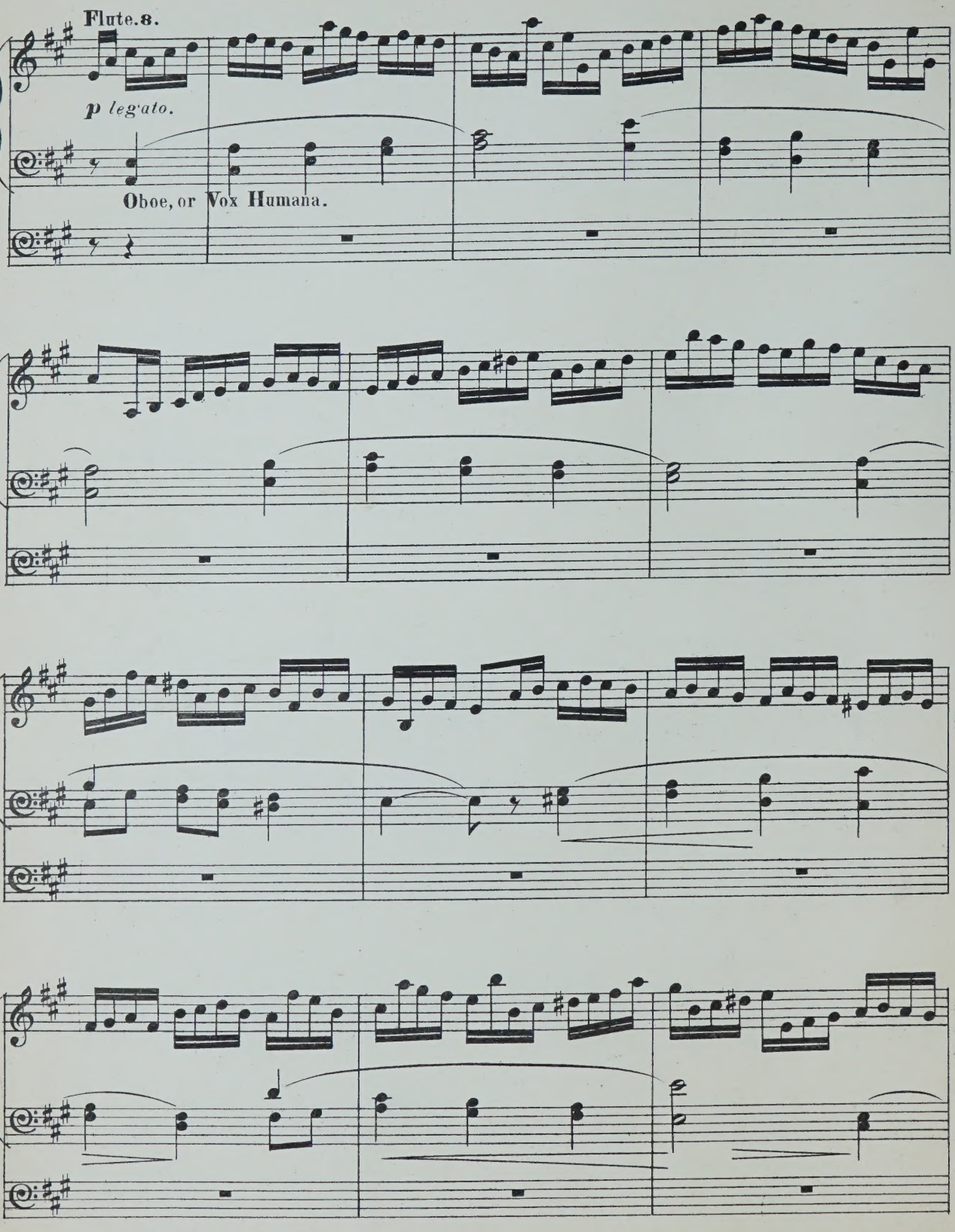
"HANOVER."

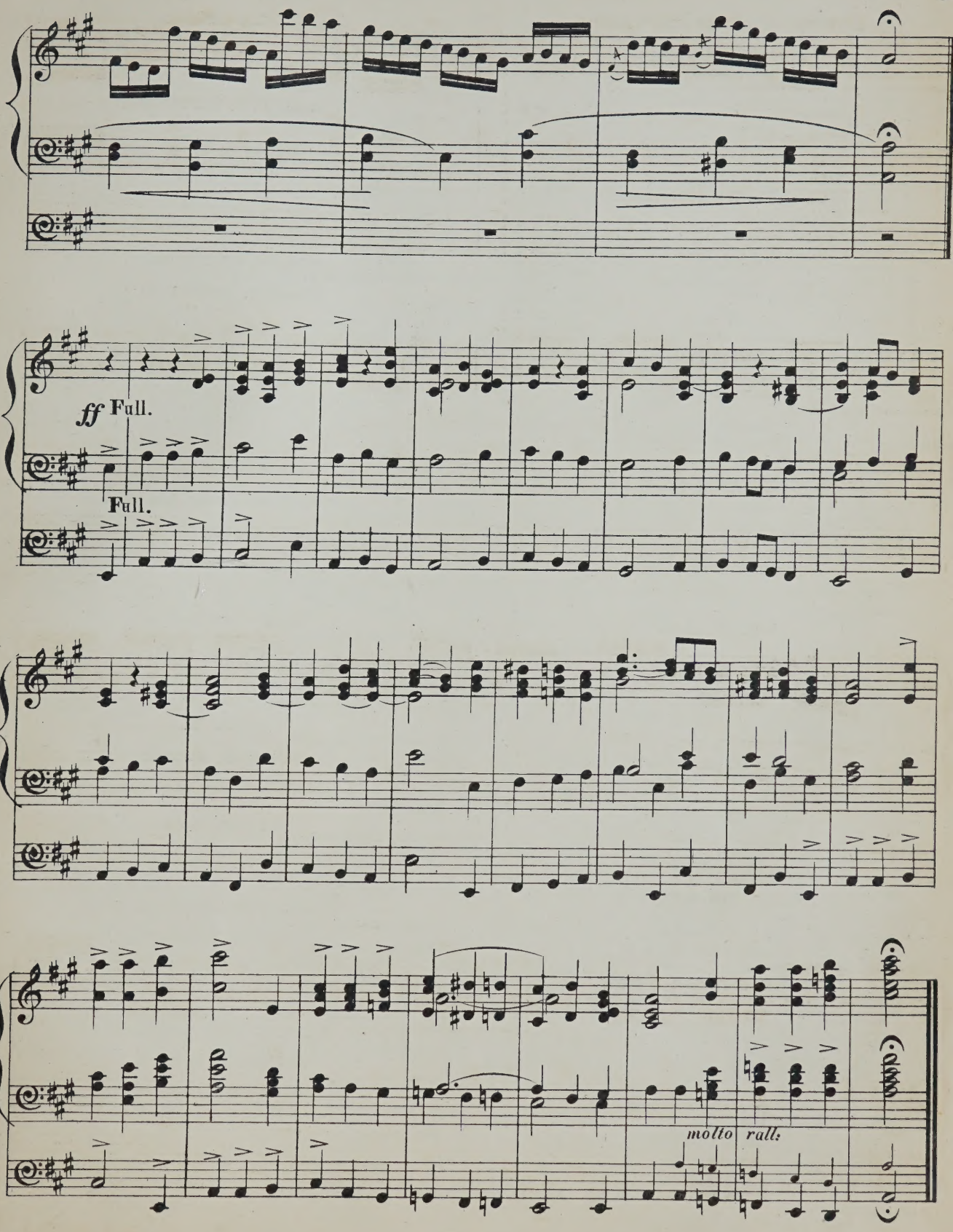
ERNEST H. SMITH.




Gt. 16. 8. 4.
Ped. 16. 8.


Ch. Flutes. 8. 4.
Ped. 16.
Sw. 8. 4. & Reed.
Sw. to Ch.


Flute.8.
p legato.
Oboe, or Vox Humana.


ff Full.
Full.
molto rall.

No. 1. ORGAN MUSIC.

ALWYN, WILLIAM CROWTHER

	s.	d.
Fugue, in G	3	0

ARCHER, FREDERIC

The Collegiate Organ Tutor, edited by Frederic Archer	nett	3 6
Six organ pieces, intended chiefly for church use :—		
1. Larghetto, in A	2	0
2. Alla marcia	3	0
3. Allegretto non troppo	3	0
4. Fughetta	2	0
5. Andante pastorale	3	0
6. Introduction and fugue	2	6
Transcriptions :—		
1. Wedding march — Mendelssohn	3	0
2. March, in G — Thomas Adams	1	0
3. Funeral march. (Lieder ohne Worte, No. 27) — Mendelssohn	2	0
4. March (Occasional Oratorio) — Händel	1	0
5. Grand march, in E flat — Sir Julius Benedict March (Scipio) — Händel	3	0
6. Adagio. (From a string quartett) — C. F. Abel	2	0
7. Fuga, in C — J. C. Kellner	2	0
8. Adagio. (From a pianoforte sonata) — J. Woelfl	2	0
9. Aria (Alceste) — A. Schweitzer	2	6
10. Adagio. (From a pianoforte sonata) — C. F. G. Schwencke	2	0
11. Allegro cantabile. (From First concerto) — Geminiani	1	0
12. Fugue, in C — Kalkbrenner	2	0
13. Andante and variations. (From a pianoforte sonata) — J. Woelfl	2	6
14. Alla marcia (Gerusalemme liberata) — Righini	1	0
15. Andante. (The quail call) — Kalkbrenner	2	0
16. Fugue, in E minor — Jacob Kirkman	2	0
17. Andante, in A — C. F. Abel	1	0
18. Allegro, in D — Kalkbrenner	2	0
19. Duetto. (Lieder ohne Worte, No. 18) — Mendelssohn	2	0
20. Fuga, in F — J. C. Kellner	2	0
21. Adagio. (From harpsichord sonata) — J. Kozeluch	2	0
22. Allemande and fugue — Jacob Kirkman	2	0
23. Adagio. (From Sonata, Op. 2, No. 1) — Beethoven	3	0

AVANT, T.

Slow movement from Chopin's Studies	3	0

BACH, J. S.

Organ works, Collegiate edition, edited and fingered by Frederick Archer :—		
1. Prelude and fugue, in F	2	0
2. Prelude and fugue, in G minor	2	0
3. Prelude and fugue, in C	2	0
4. Prelude and fugue, in B flat	2	0
5. Prelude and fugue, in E minor	2	0
6. Prelude and fugue, in D minor	2	0
7. Prelude and fugue, in A minor	2	0
8. Prelude and fugue, in G	2	0
9. Prelude and fugue, in E minor	2	0
10. Prelude and fugue, in A	3	0
11. Fugue, in G minor	2	0
12. Fugue, in D minor (The giant)	2	0

BACHE, F. EDWARD

Three movements :—		
1. Introduction and allegro	3	0
2. Andante	2	0
3. Andante con moto	2	0

BAILEY, E. H.

Offertoire, in C	2	0
Träumerei. Reverie — R. Schumann	1	0

BATCHELDER, J.

Six organ voluntaries :—		
1. Allegretto grazioso, in C	1	6
2. Andante, in G	2	0
3. Melody, in E flat	1	6
4. Andante capriccio, in F	2	0
5. Andante cantabile, in B flat	1	6
6. March, in C	2	0
The six pieces in one book	5	0

BATISTE, EDOUARD

(See separate Catalogue.)

BENNETT, SIR WILLIAM STERNDALE

Barcarolle, from the Fourth concerto. Arranged by Dr. Steggall	4	0
Barcarolle, from the Fourth concerto. Arranged by Dr. Westbrook	4	0
Barcarolle, from the Fourth concerto. Arranged from the score by Edwin M. Lott	4	0
Andante cantabile, from Op. 17. Arranged by Dr. Steggall	3	0
Andante cantabile, from Op. 17. Arranged by Dr. Garrett	3	0

BEST, W. T.

Fantasia and fugue, in A minor, from the pianoforte works of J. S. Bach	4	0

BISHOP, SIR HENRY R.

Grand march, in E flat. Arranged by W. J. Westbrook	3	0
Largo cantabile, in C. Arranged by W. J. Westbrook	2	6
Solemn march, in C minor. Arranged by W. J. Westbrook	2	0

BLAKELEY, W. A.

Cujus animam (Stabat Mater of Rossini)	3	0

BROWN, ARTHUR HENRY

For Select compositions from the works of the great masters (114 Nos.), *see separate list.*

Select Overtures by the great composers, arranged with pedal obligato (oblong) :—		
1. Grand overture, in D, by E. H. Mehul	4	0
2. Overture, "La clemenza di Tito," by Mozart	4	0
3. Overture to "Orpheus," by Chr. Gluck	4	0
4. Overture to "Comus," by Dr. Arne	4	0
5. Overture to "The chaplet," by Dr. W. Boyce	4	0
6. Overture to "Pharamond," by Händel	4	0
Branle des sabots (oblong)	4	0
Gavotte favorite de Marie Antoinette	3	0
Le cortège de noces. Marche ..C. Neustedt	3	0
Selections from the great masters, seventeen short pieces (quarto)	3	0
Sixteen original voluntaries (quarto)	4	0
Twenty-five original pieces (quarto)	4	0
	3	0

BUCK, DUDLEY

A selection of his compositions :—		
1. Home, sweet home. Transcription	2	0
2. Impromptu pastorale	3	0
3. Triumphal march	4	0

BURNAP, U. C.

Pleyel's hymn. Variations	3	0

BUTLER, LEONARD

Andante, in E flat	3	0

CALKIN, GEORGE

	s.	d.
Six pieces :—		
1. Moderato, in A	3	0
2. Allegretto, in G	3	0
3. Pastorale, in A	3	0
4. Andante tranquillo, in B flat	3	0
5. Andantino, in E minor	3	0
6. Maestoso, in A (Postlude)	3	0

CALKIN, J. BAPTISTE

Two pieces :—		
1. Minuet and trio	2	0
2. Andante	2	0

CHINNER, W. B.

Andante, in A flat	4	0
Andante, in G	2	0
Aspiration réligieuse	3	0
Offertoire, in D flat major	3	0
Second grand offertoire, in C	4	0
The prayer from "Der Freischütz." Transcription	5	0
	2	0

CHIPP, EDMUND THOMAS

Introduction and melody, varied	4	0

CLARK, WINDEYER

Four short movements from the works of Niels W. Gade	4	0

CLARKE, HAMILTON

Original movements :—		
1. Offertory, in A	2	0
2. Andante serioso, in D	2	0
3. Bourrée, in G	2	0
4. Communion, in A flat	1	0
5. Minuet, in F	2	0
6. Pastorale, in F	2	6
A series of organ pieces :—		
1. Meditation on a Christmas carol	3	0
2. Minuet	3	0
3. Dead march from the music to "King Lear"	2	0
4. Communion	3	0
5. Pastorale	2	0
6. Grand offertoire, in A	4	0
7. Marche religieuse	3	0
8. Minuet, in B flat	3	0
9. Offertoire, in F	3	0

COOPER, GEORGE

Preludes and interludes	5	0

COONEY, EDWARD, Mus. Doc.

Allegro moderato, in A minor	3	0

CUSINS, SIR W. G.

March from the oratorio "Gideon"	3	0

CUTLER, EDWARD

Six pieces	each	3 0
1. Offertoire, in D	4. Allegro	
2. Tempo di minuetto	5. Alla gavotta	
3. Andante tranquillo	6. Moderato	

DALBY, HENRY E.

Quintett from Mendelssohn's 42nd Psalm, transcribed	3	0

DOCKER, F. A. W.

Five marches arranged :—		
1. Bridal march (Lohengrin) — Wagner	2	0
2. Turkish march (Ruins of Athens) — Beethoven	2	0
3. March, in E flat — Walter Wesché	2	0
4. Coronation march (Prophète) — Meyerbeer	2	0
5. Marche funèbre — P. von Tugginer	2	0

DREW, H.

Andantino, by Sir Julius Benedict. Transcription	3	0

DUFAURE, ALBERT

Grand march, in E flat	3	0

DUNKLEY, CHARLWOOD

Marche religieuse	3	0
Meditation	3	0

ELLIOTT, J. W.

Six original compositions :—		
1. Patronal festival march	2	0
2. Soft voluntary, in A	2	0
3. Intermezzo	2	0
4. In the old abbey	2	0
5. Soft voluntary, in D	2	0
6. Wedding music	2	0

ESSEX, EDWARD CHARLES

Offertoire, in D minor	4	0

EVANS, EDWIN

Original compositions :—		
1. Postlude-fughetta, in C	3	0
2. Melody, in E flat	3	0
3. Processional march, in A	3	0
4. Postlude-fughetta, in B flat	1	0
5. Allegretto, for flute stops	3	0
6. Moderato, for soft organ	3	0
7. Passacaille and double fugue (on a church melody)	3	0

FAREBROTHER, BERNARD

Andante cantabile	2	6

FISHER, ARTHUR C.

Andante, in F	2	6

FRICKER, JAMES F.

Andante grazioso	2	0

FROST, Dr. C. J.

Select movements :—		
1. Allegretto	3	0
2. Larghetto	3	0
3. Andante moderato	3	0
4. Allegro maestoso	3	0
5. Gloria (Twelfth mass) — Mozart	3	0
6. Kyrie (Twelfth mass) — Mozart	3	0
7. Hallelujah chorus — Händel	3	0
8. Cujus animam — Rossini	3	0
9. Wedding march — Mendelssohn	3	0
10. Marches Scipio and Occasional oratorio — Händel	3	0
11. La carità — Rossini	3	0

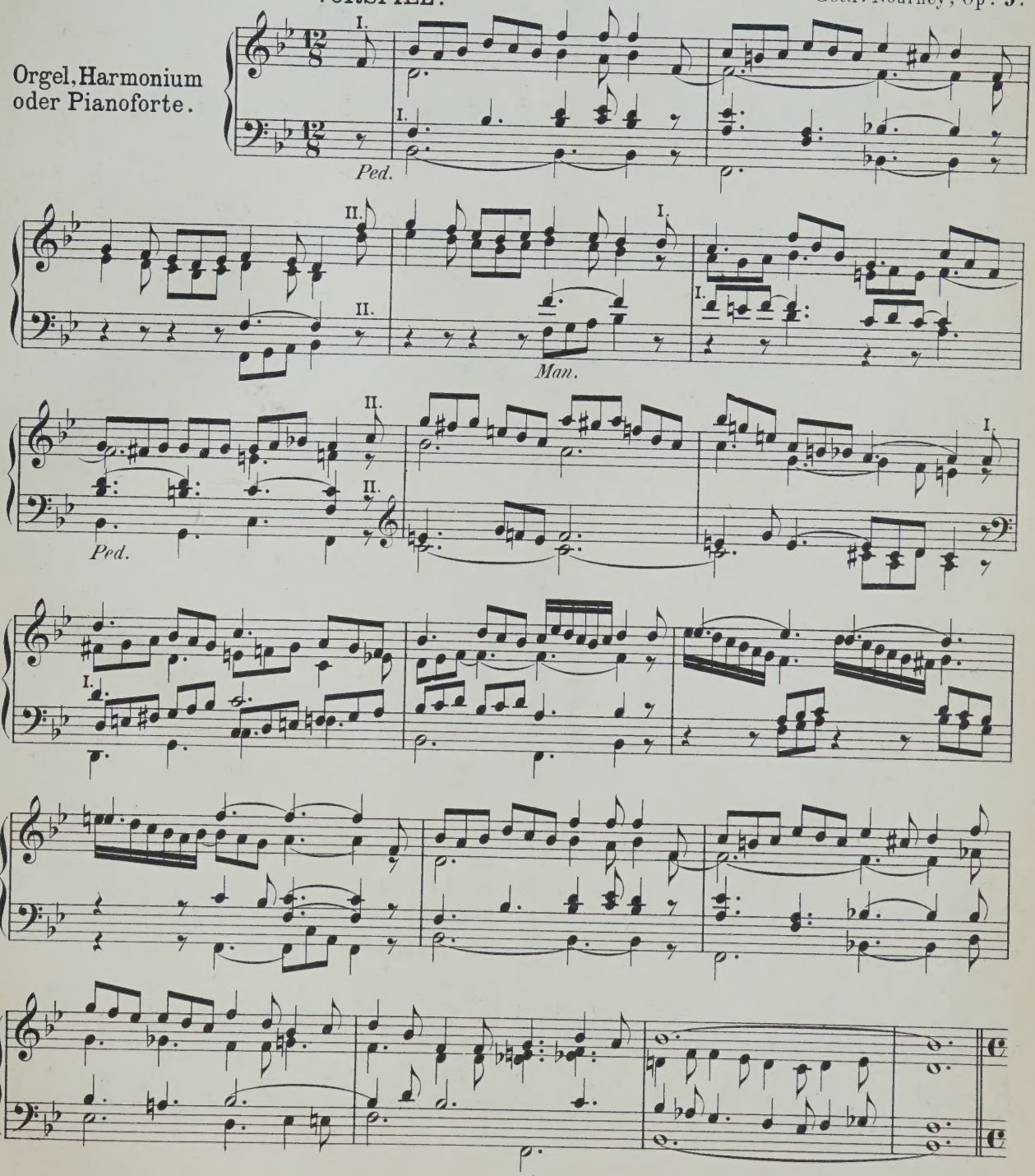
EDWIN ASHDOWN (LIMITED), HANOVER SQUARE, LONDON, W.

Hallelujah!

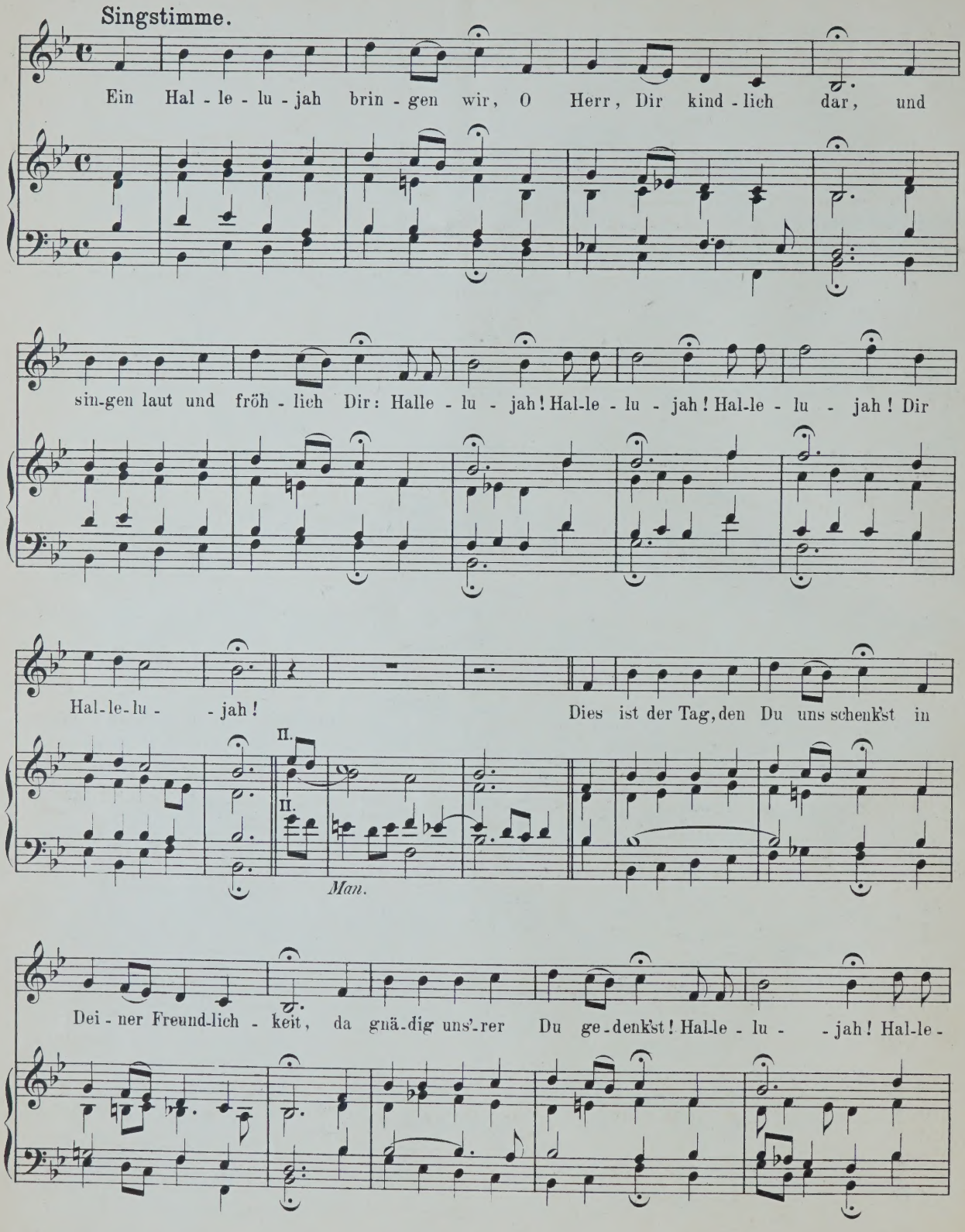
VORSPIEL.

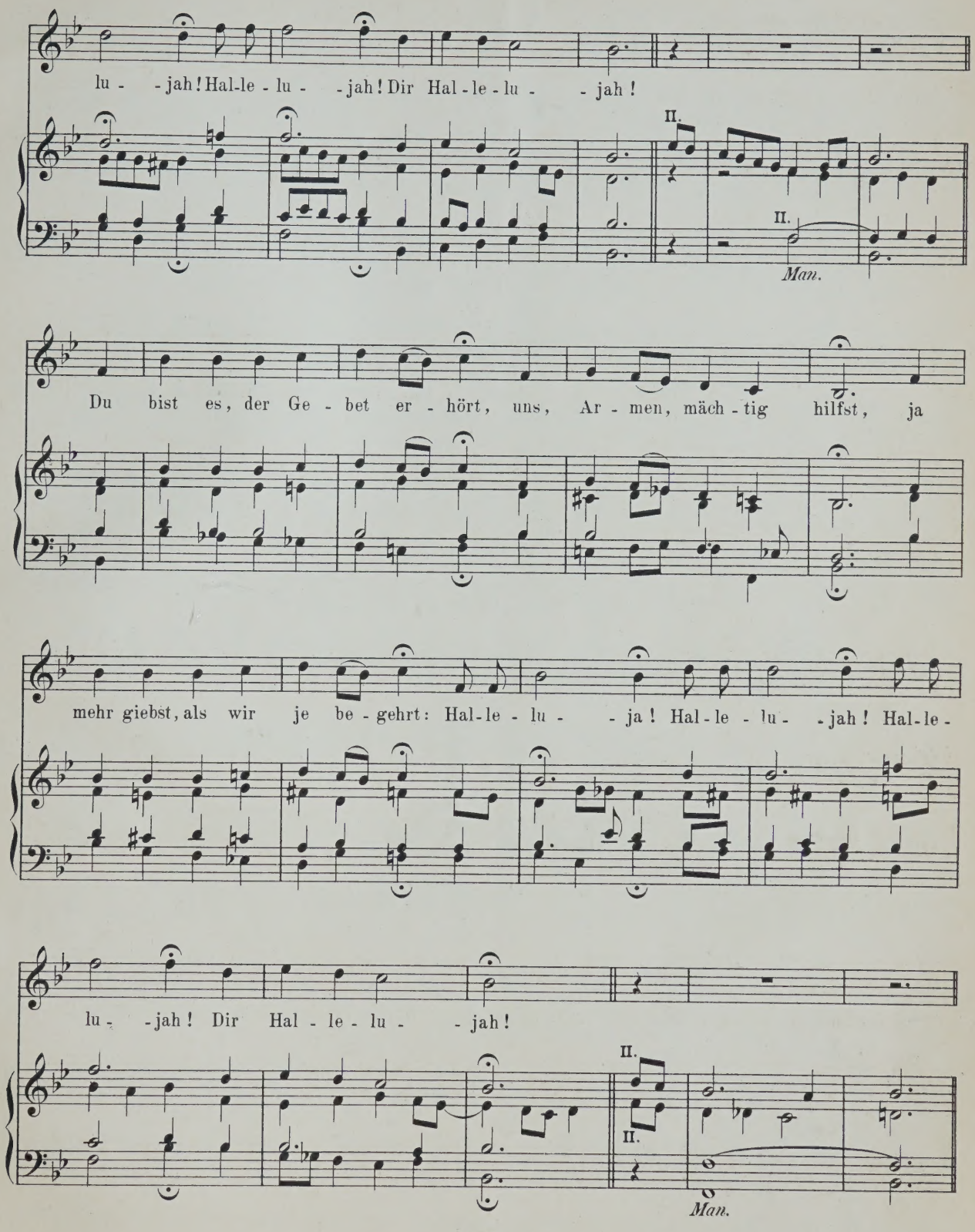
Gottl. Nourney, Op. 9.

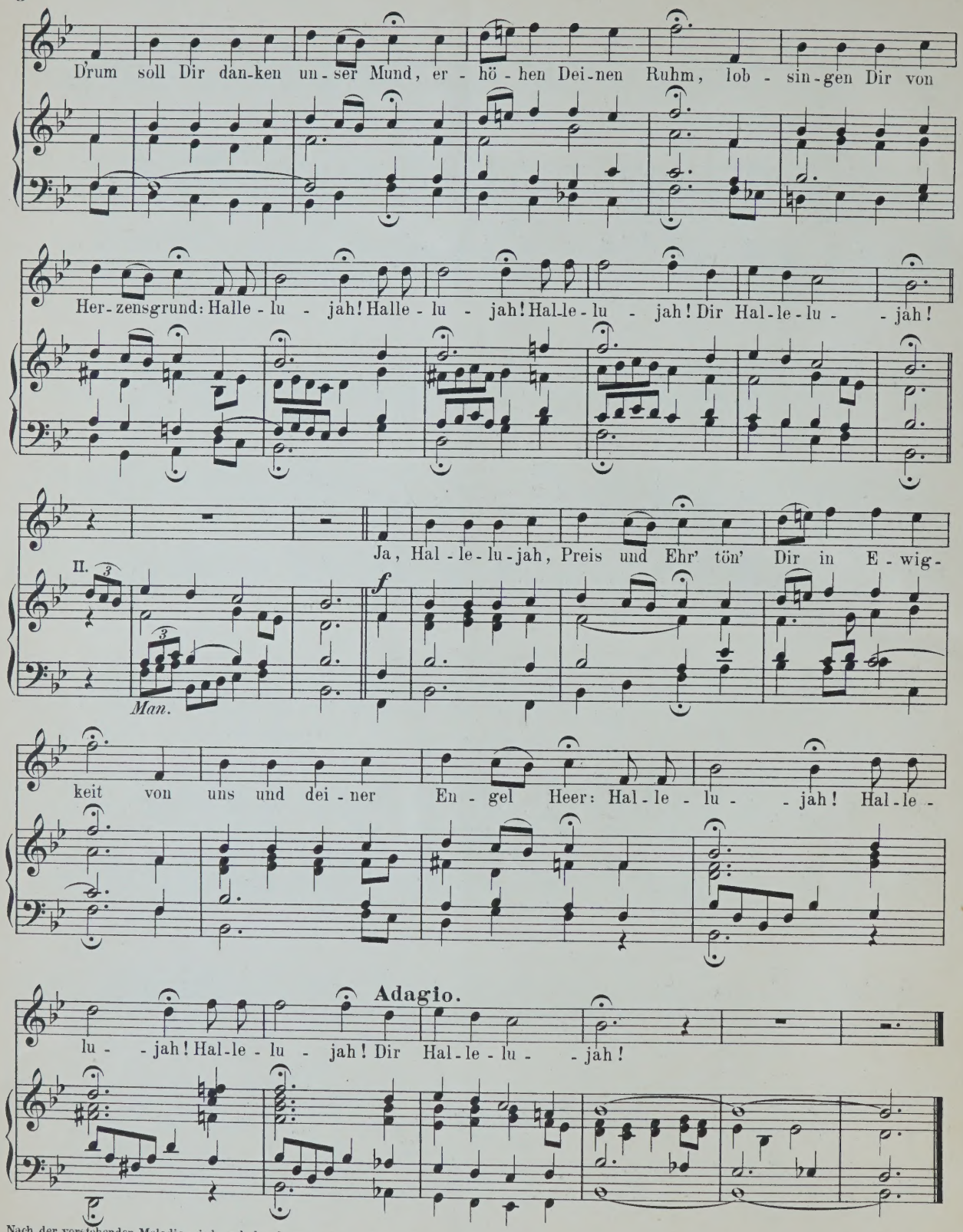
Orgel, Harmonium
oder Pianoforte.



Stich und Druck
von C.G.Röder, Leipzig.


Singstimme.
Ein Hal - le - lu - jah brin - gen wir, O Herr, Dir kind - lich dar, und
sin-gen laut und fröh - lich Dir: Halle - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Dir
Hal-le-lu - - jah!
Dies ist der Tag, den Du uns schenk'st in
II.
II.
Man.
Dei - ner Freund-lich - keit, da gnä-dig uns'-rer Du ge-denk'st! Hal-le - lu - - jah! Hal-le-


lu - - jah! Hal-le - lu - - jah! Dir Hal - le - lu - - jah!
II.
II.
Man.
Du bist es, der Ge - bet er - hört, uns, Ar - men, mäch - tig hilft, ja
mehr giebst, als wir je be - gehrt: Hal-le - lu - - ja! Hal-le - lu - - jah! Hal-le -
lu - - jah! Dir Hal - le - lu - - jah!
II.
II.
Man.



Nach der vorstehenden Melodie wird auch das folgende Lied, Psalm 23, gesungen, nur mit der kleinen Abänderung, dass in der jedesmaligen Schlusszeile der Verse anstatt der halben Note zwei Viertelnoten genommen werden

Der Herr ist mein Hirte.

Psalm 23.

Du, Herr, bist mein getreuer Hirt,
Dem ich mich gern vertrau',
Dein sanfter Stab mich freundlich führt
‖: Herr, mein Hirte! :‖
Auf frischer, grüner Au'!

Du, Herr, erquickest meine Seel',
Ihr Sehnen willst Du still'n,
Du lässest mich nicht gehen fehl
‖: Herr, mein Hirte! :‖
Um Deines Namens will'n!

Und ob ich wand'r im finster'n Thal,
So fürcht' ich mich doch nicht,
Du bist bei mir, mein heller Strahl,
‖: Herr, mein Hirte! :‖
Du bist mein Heil, mein Licht!

Du schirmest mich nach Leib und Seel',
Wehrst ab der Feinde Dräu'n,
Du salbest mir mein Haupt mit Oel,
‖: Herr, mein Hirte! :‖
Du schenkest mir voll ein!

Ja, Gutes und Barmherzigkeit
Folgt mir mein Lebenlang,
Darum jetzt und in Ewigkeit
‖: Herr, mein Hirte! :‖
Sei Du mein Lobgesang!

O wie so heimathlich fürwahr,
Ist mir Dein heilig Haus!
Da möcht' ich bleiben immerdar,
‖: Herr, mein Hirte! :‖
Da gehen ein und aus!

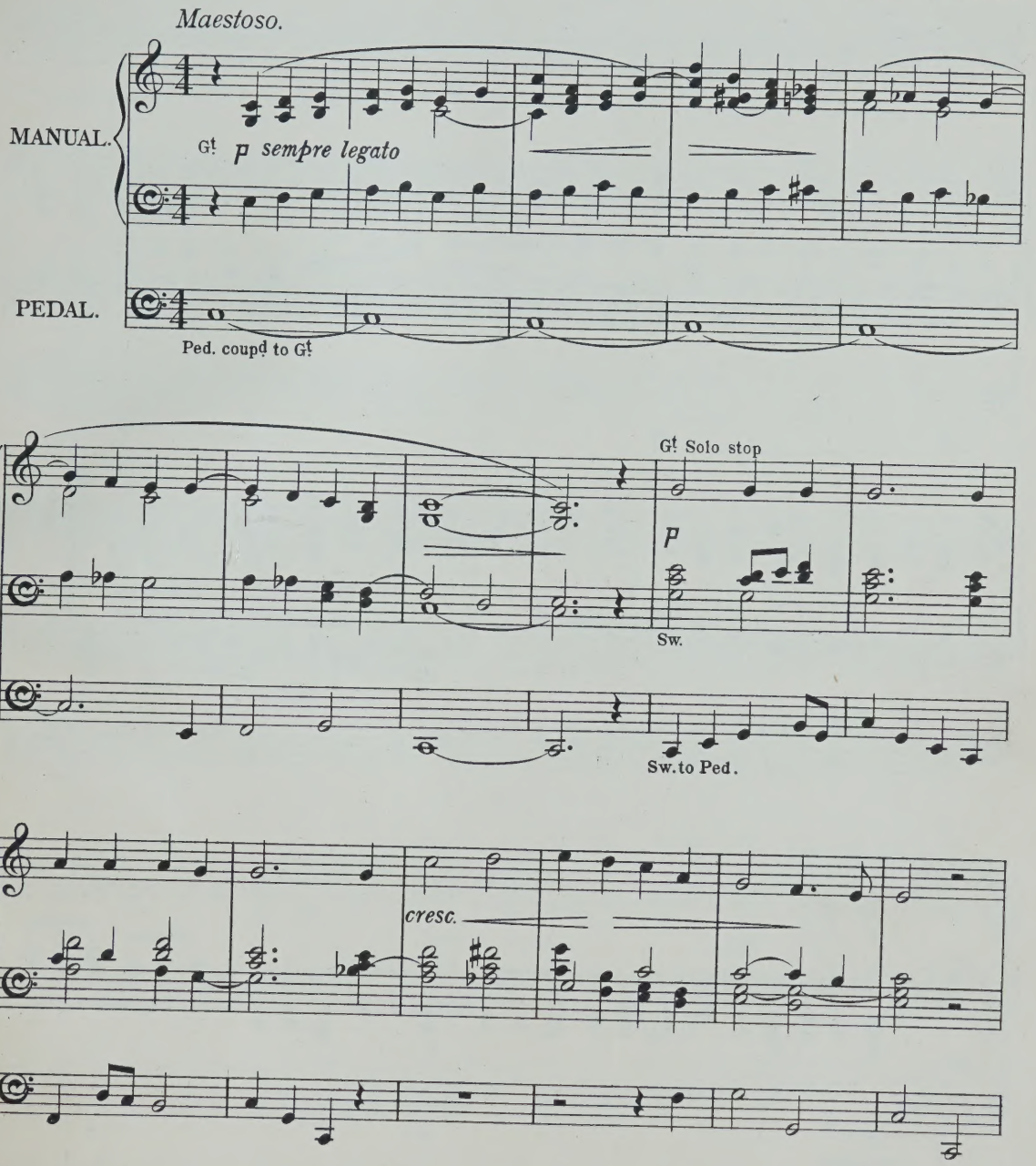
PEACE, PERFECT PEACE.

For Organ by

WILLEM COENEN.

E. H. Bickersteth.

G. T. Caldbeck.



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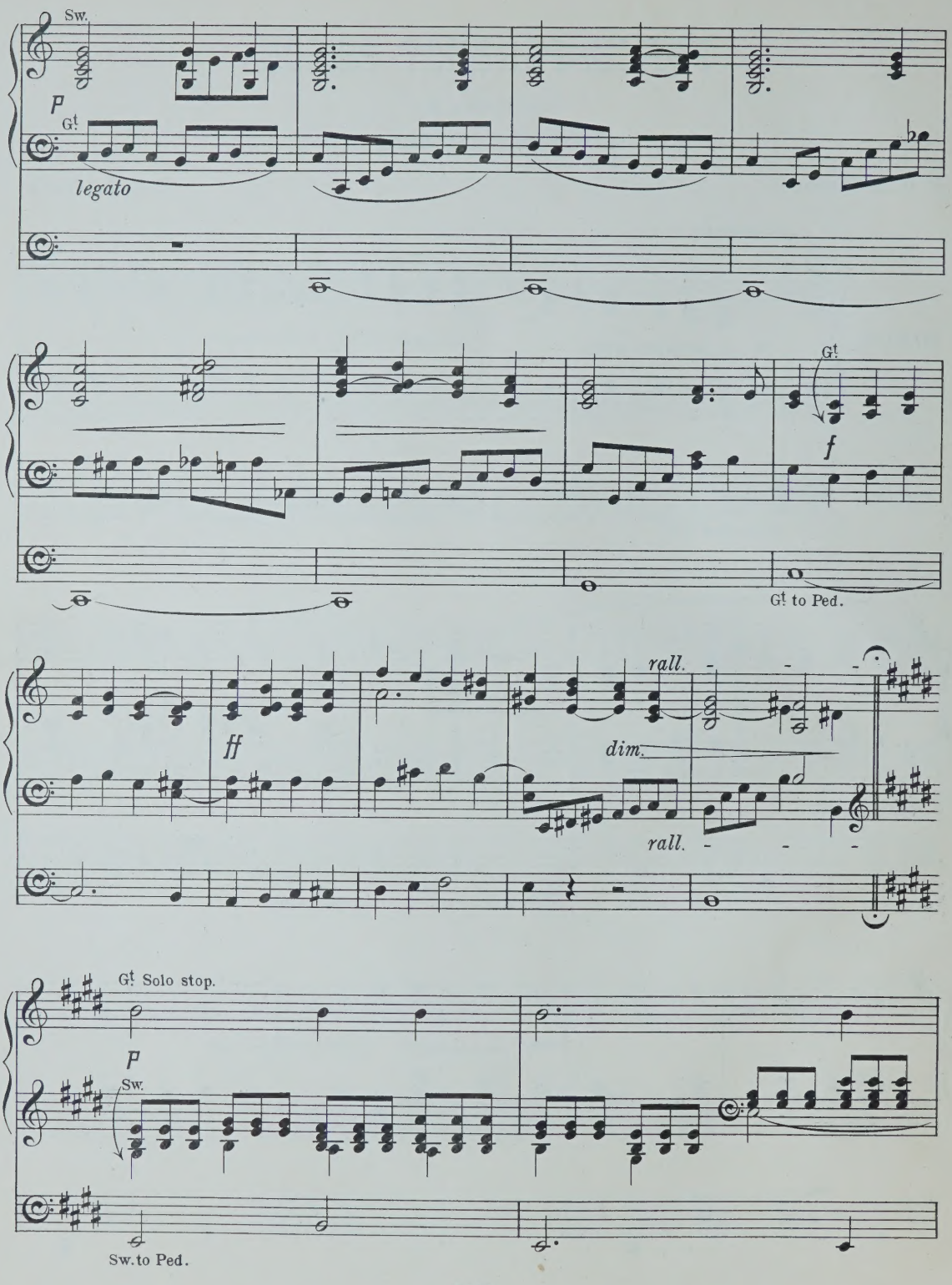
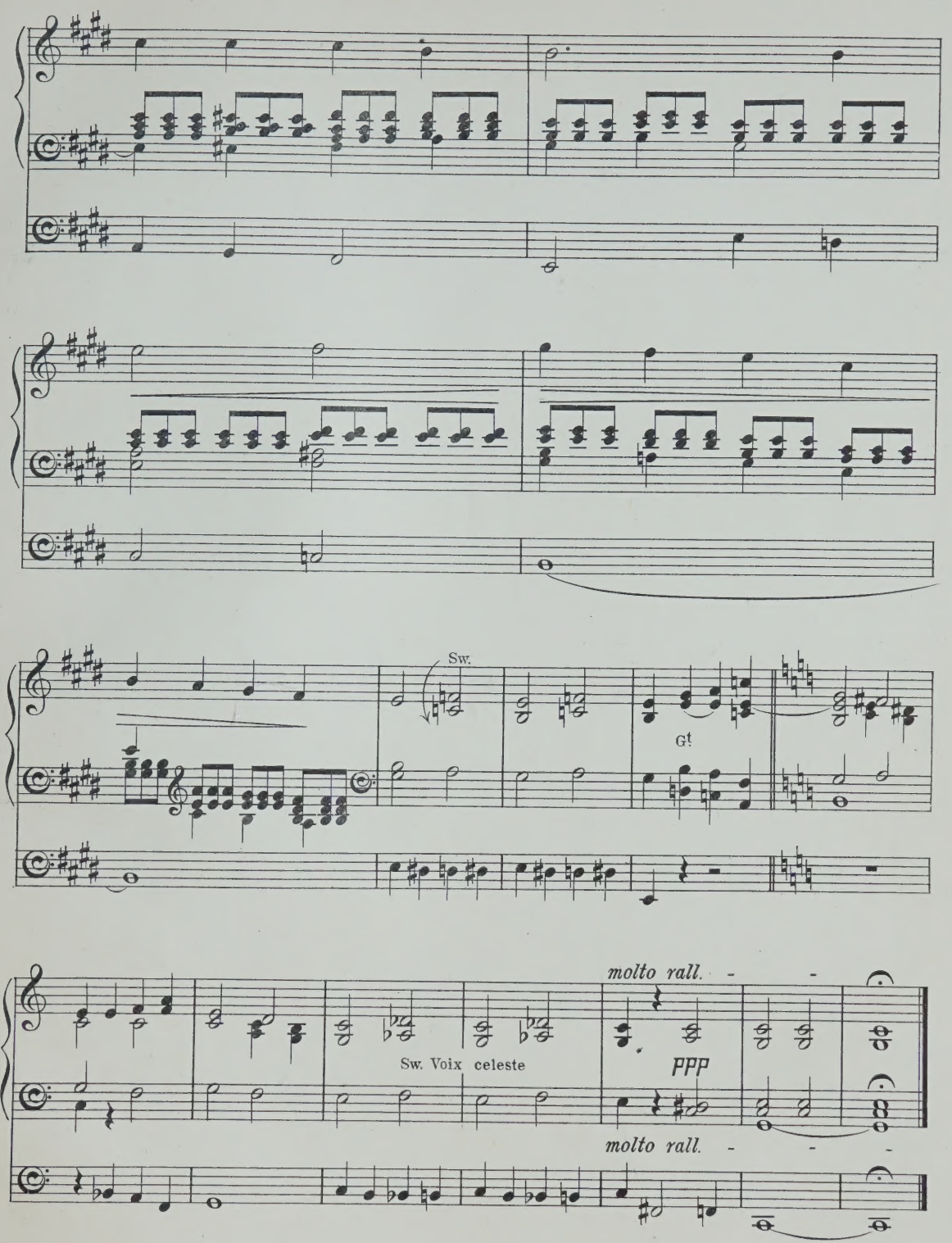

Sw.
P
G!
legato
G! to Ped.
f
ff
rall.
dim.
rall.
G! Solo stop.
P
Sw.
Sw. to Ped.



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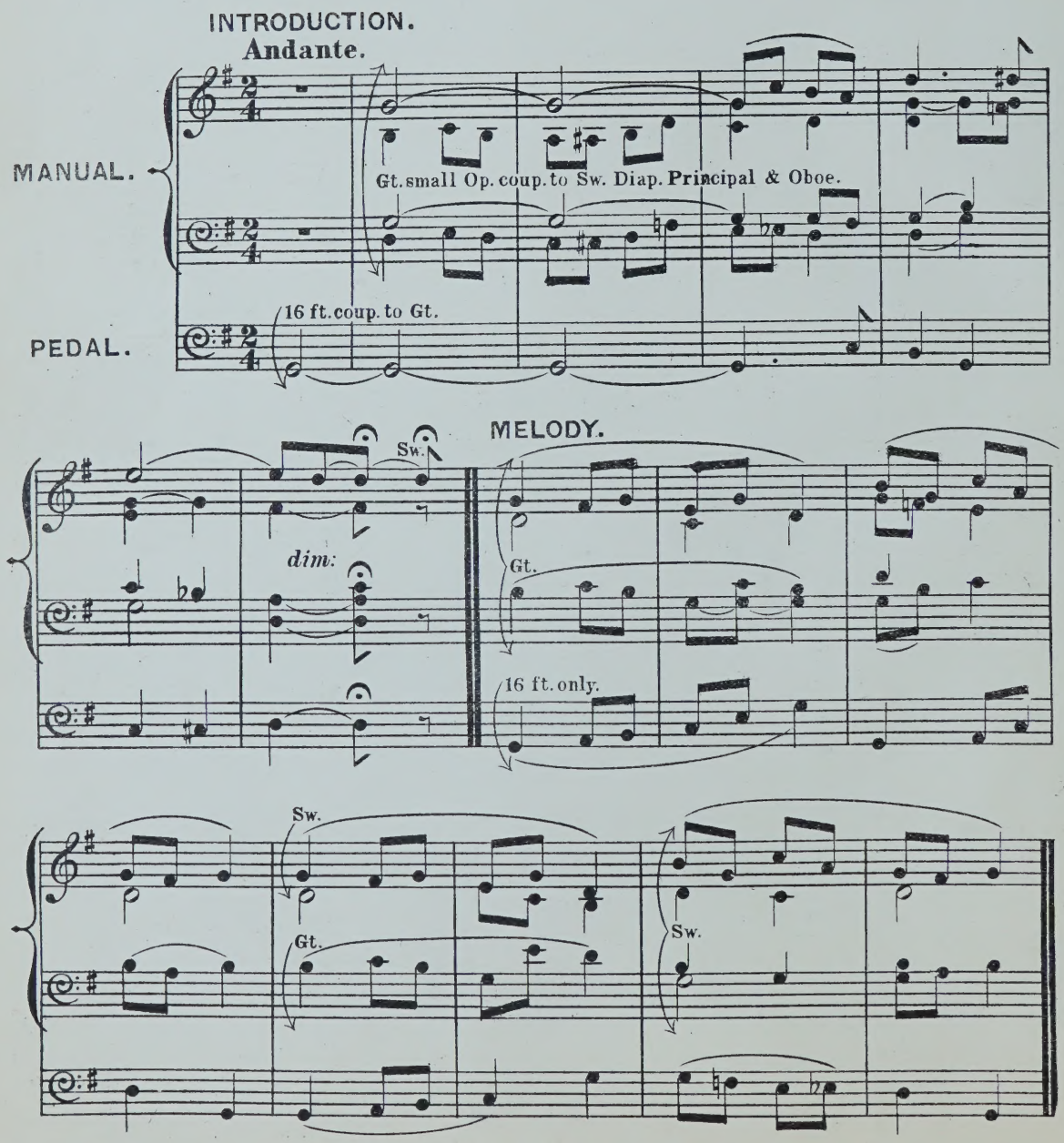
11446

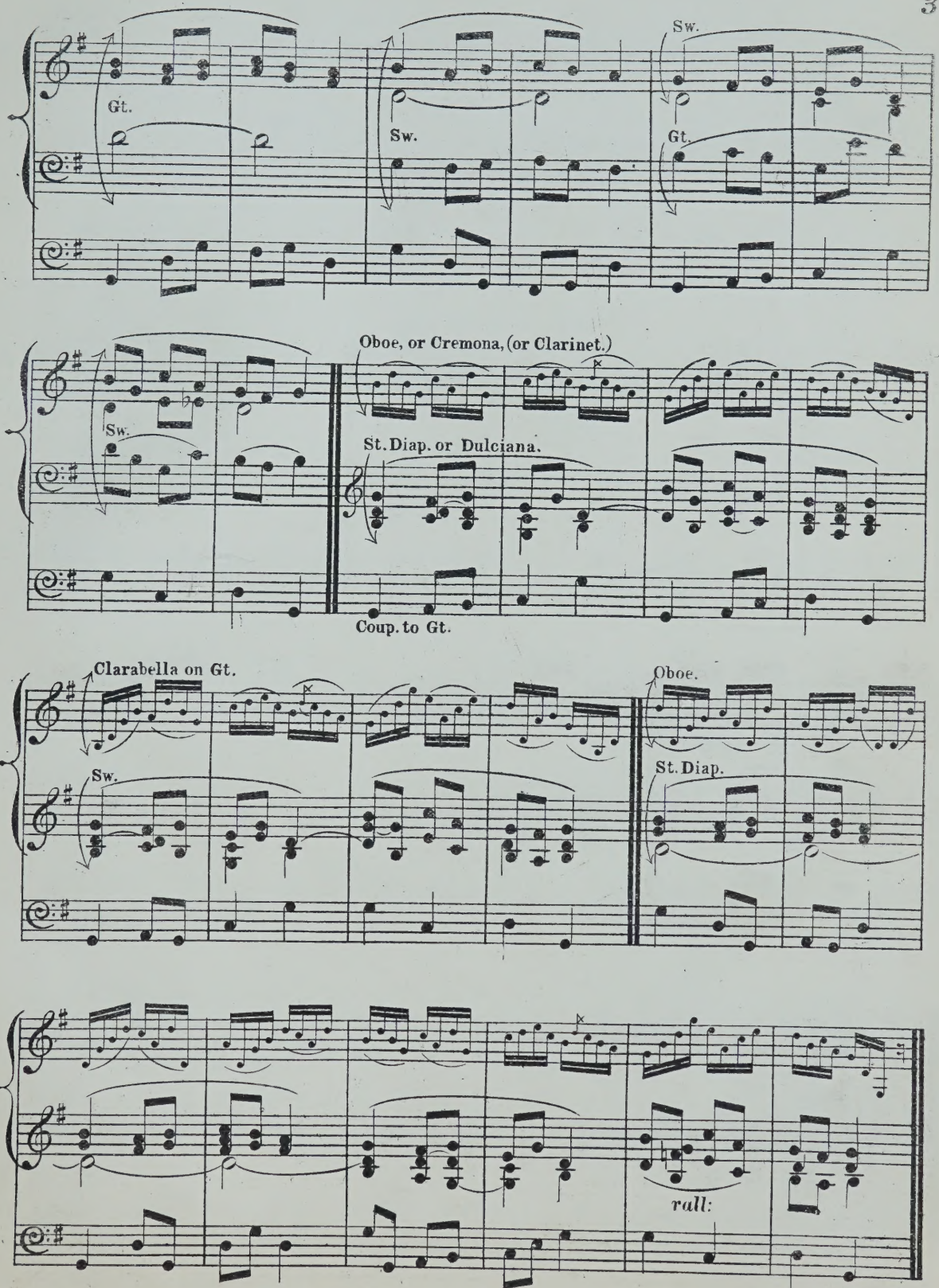
THE SPANISH CHANT,

ARRANGED BY

JAS: SMART.

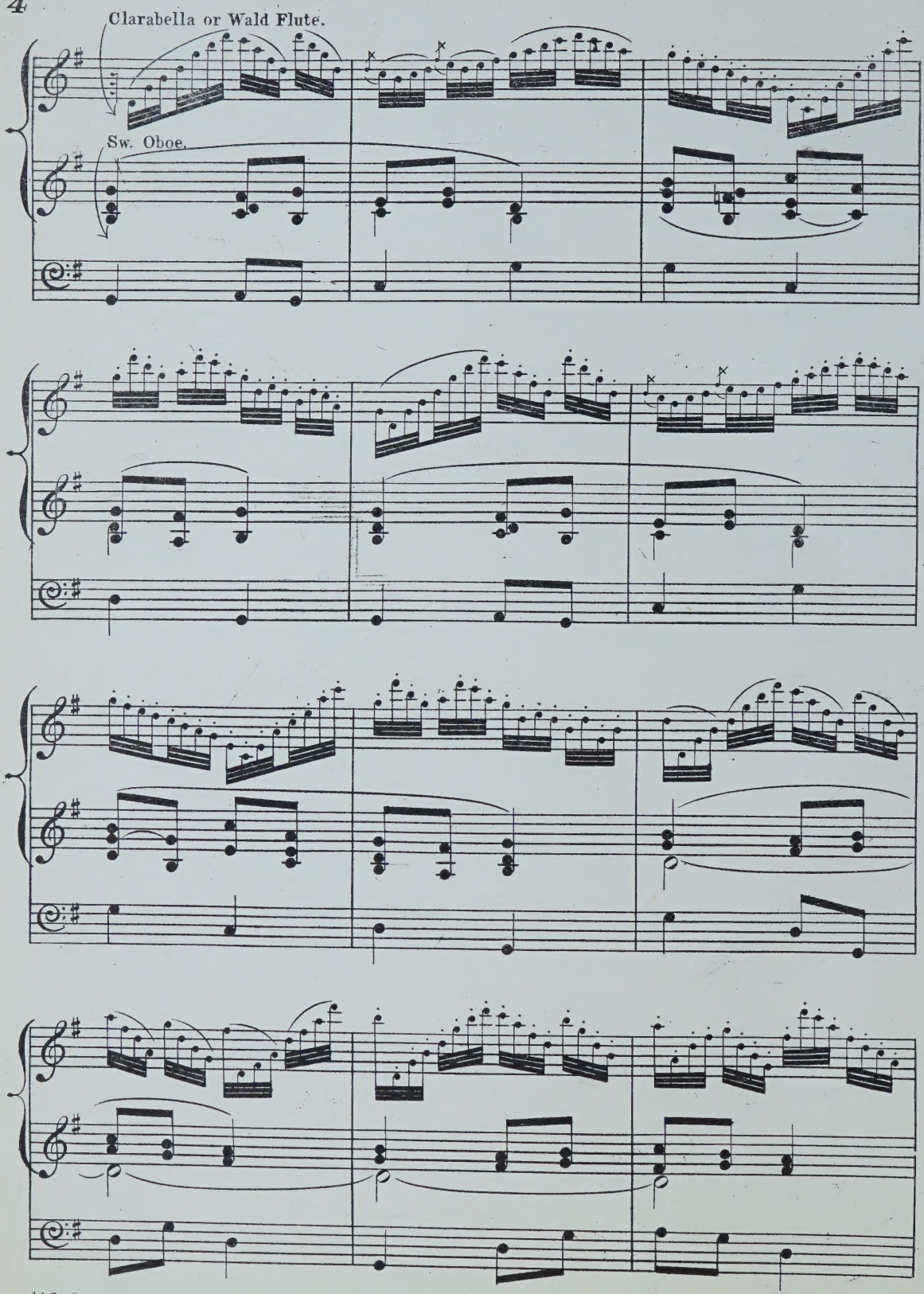


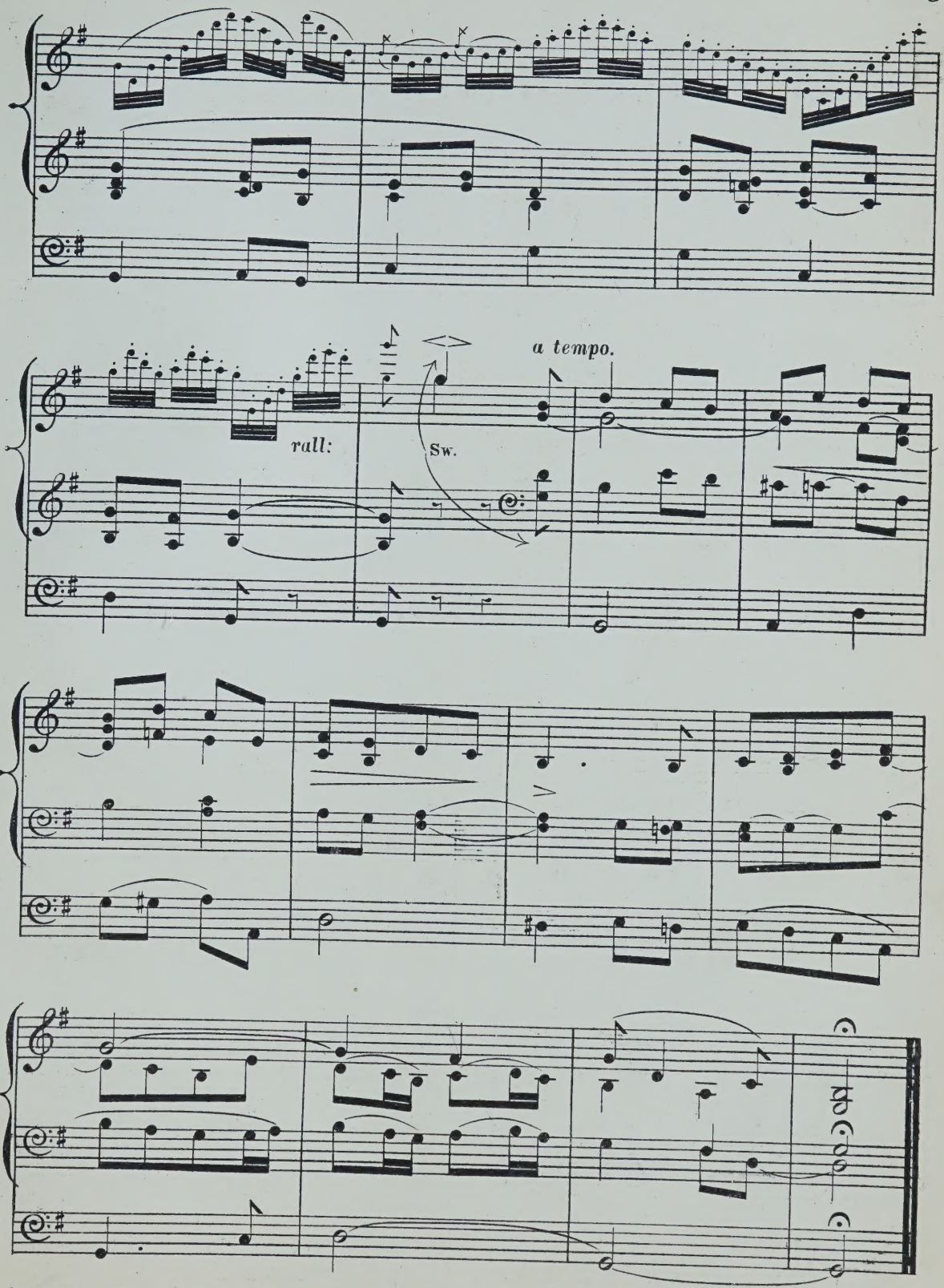
(A & P. No 14,990.)



JAS. SMART, Spanish chant.

(A & P. No 14,990.)


Clarabella or Wald Flute.
Sw. Oboe.


a tempo.
rall:
Sw.

No. 1.

ORGAN MUSIC.

ALWYN, WILLIAM CROWTHER.

	s.	d.
Fugue in G	3	0

ARCHER, FREDERIC.

The Collegiate Organ Tutor, edited by Frederic Archer	nett	3 6
Six organ pieces, intended chiefly for church use :—		
1. Larghetto in A	2	0
2. Alla marcia	3	0
3. Allegretto non troppo	3	0
4. Fughetta	2	0
5. Andante Pastorale	3	0
6. Introduction and Fugue	2	6
Transcriptions :—		
1. Wedding March — Mendelssohn	3	0
2. March in G — Thomas Adams	1	0
3. Funeral March (Lieder ohne Worte, No. 27) — Mendelssohn	2	0
4. March (Occasional Oratorio) — Händel	1	0
5. Grand March, in E Flat — Sir Julius Benedict } March (Scipio) — Händel }	3	0
6. Adagio (from a string quartett) — C. F. Abel	2	0
7. Fuga, in C — J. C. Kellner	2	0
8. Adagio (From a Pianoforte Sonata) — J. Woelfl	2	0
9. Aria (Alceste) — A. Schweitzer	2	6
10. Adagio (from a Pianoforte Sonata) — C. F. G. Schwencke	2	0
11. Allegro cantabile (From First concerto) — Geminiani	1	0
12. Fugue, in C — Kalkbrenner	2	0
13. Andante and variations (From a Pianoforte Sonata) — J Woelfl	2	6
14. Alla marcia (Gerusalemme l berata) — Righini	1	0
15. Andante (The Quail call) — Kalkbrenner	2	0
16. Fugue, in E Minor — Jacob Kirkman	2	0
17. Andante, in A — C. F. Abel	1	0
18. Allegro, in D — Kalkbrenner	2	0
19. Duetto (Lieder ohne Worte, No. 18) — Mendelssohn	2	0
20. Fuga, in F — J. C. Kellner	2	0
21. Adagio (From Harpsichord Sonata) — J. Kozeluch	2	0
22 Allemande and Fugue — Jacob Kirkman	2	0
23. Adagio (From Sonata, Op. 2, No 1) — Beethoven	3	0

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4. Prelude and Fugue, in B flat	2	0
5. Prelude and Fugue, in E minor	2	0
6. Prelude and Fugue, in D minor	2	0
7. Prelude and Fugue, in A minor	2	0
8. Prelude and Fugue, in G	2	0
9 Prelude and Fugue, in E minor	2	0
10. Prelude and Fugue, in A	3	0
11. Fugue, in C minor	2	0
12. Fugue, in D minor (The Giant)	2	0

BACHE, F. EDWARD

Three movements :—		
1. Introduction and Allegro	3	0
2. Andante	2	0
3. Andante con moto	2	0

BAILEY, E. H.

Offertoire, in C	2	0
Träumerei Reverie — R. Schumann	1	0

BATCHELDER, J.

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2. Andante, in G	2	0
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4. Andante Capriccio, in F	2	0
5. Andante Cantabile, in B flat	1	6
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3. Pastorale, in A	3	0
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5. Andantino, in E minor	3	0
6. Maestoso, in A (Postlude)	3	0

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2. Andante	2	0

CHINNER, W. B.

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FAREBROTHER, BERNARD

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FISHER, ARTHUR C.

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FRICKER, JAMES F.

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FROST, Dr. C. J.

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2. Larghetto	3	0
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7. Hallelujah chorus — Händel	3	0
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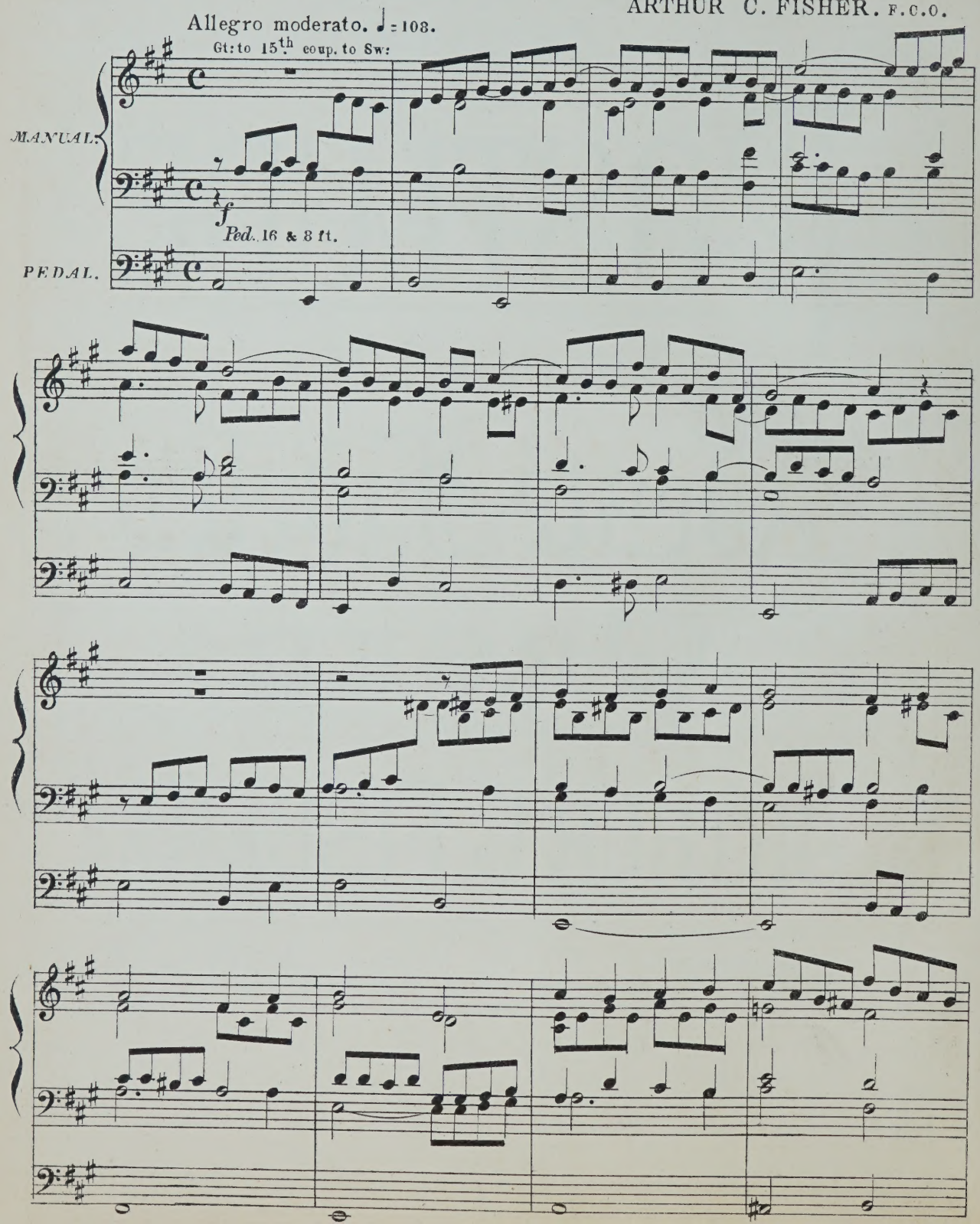
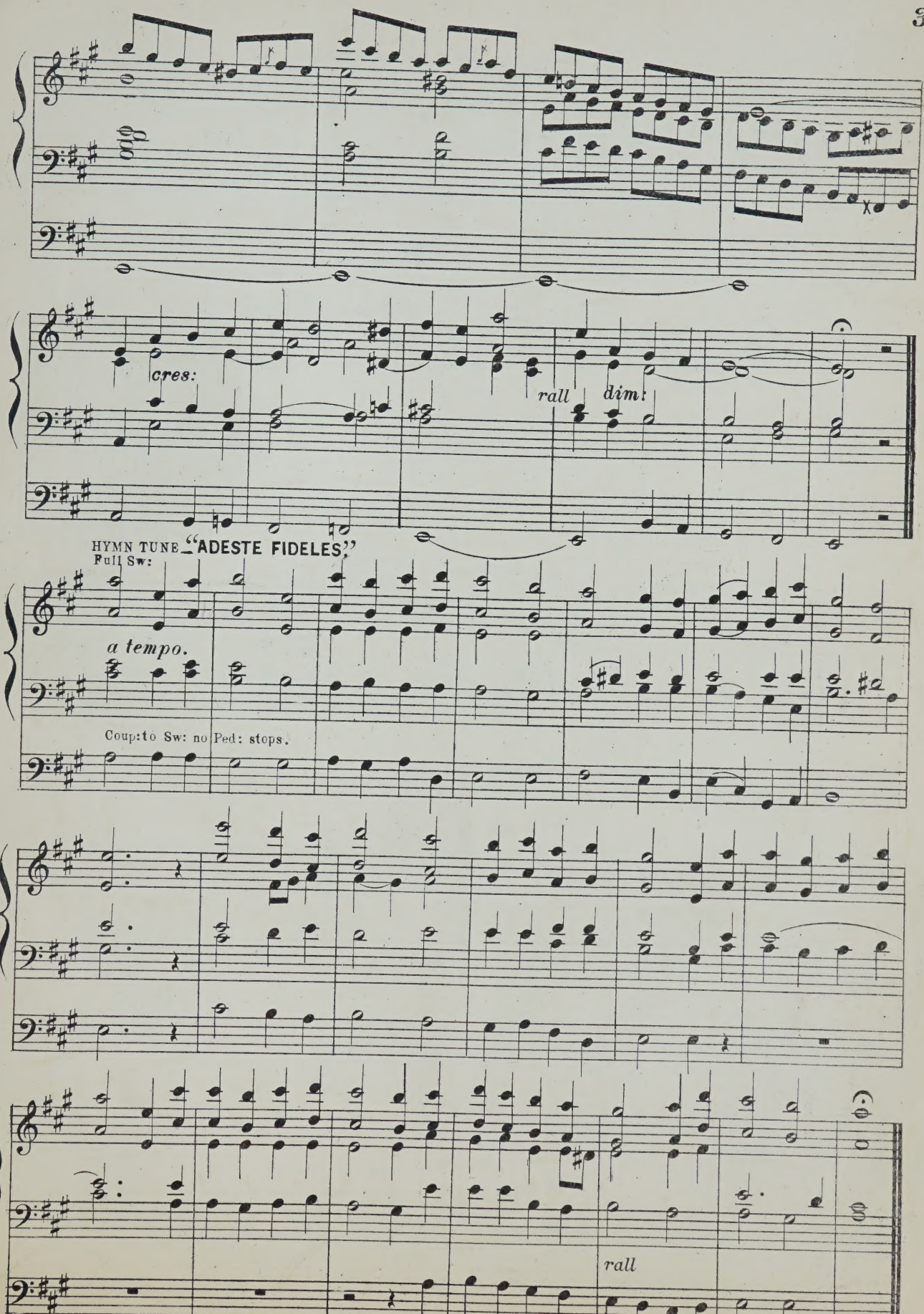
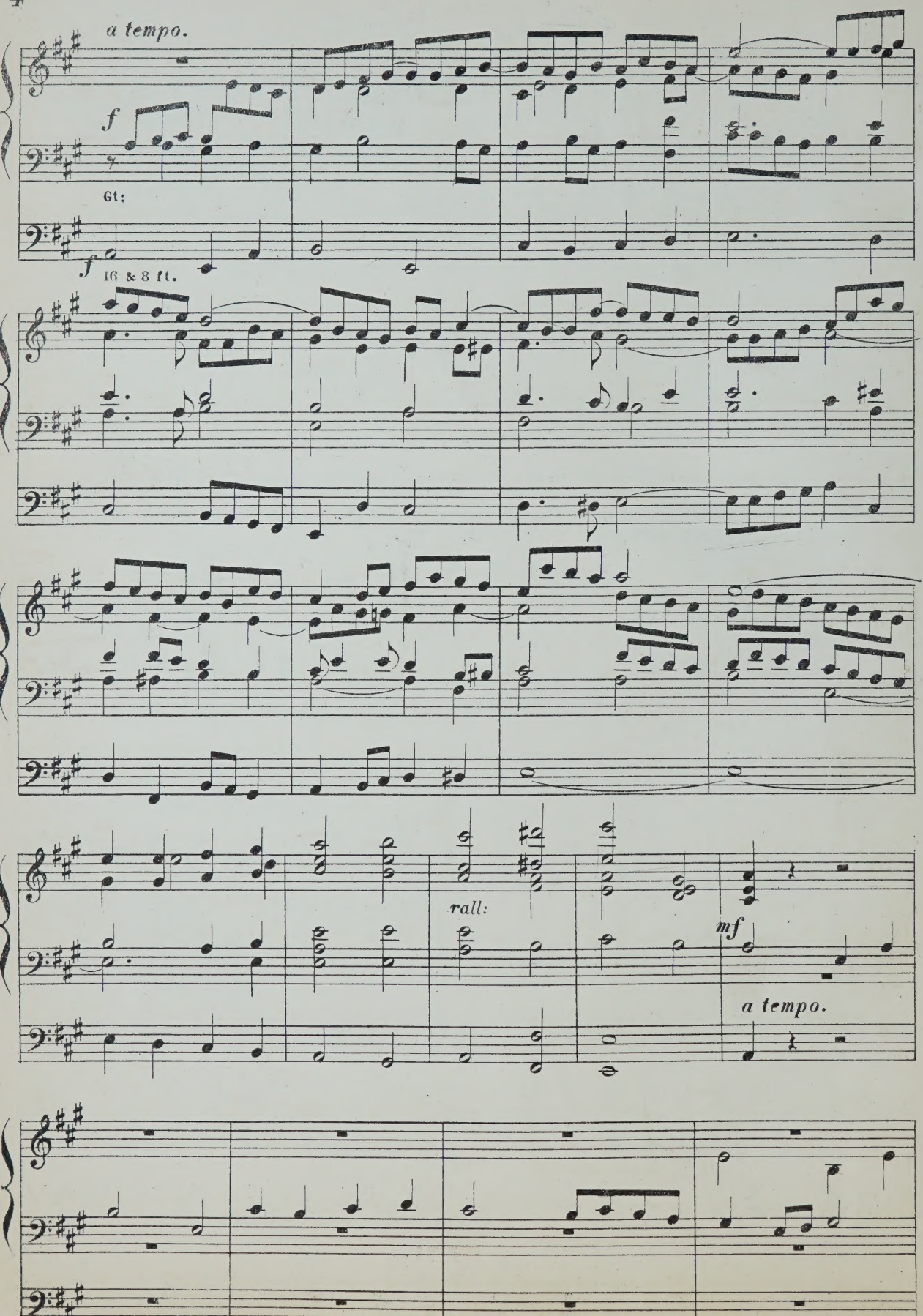
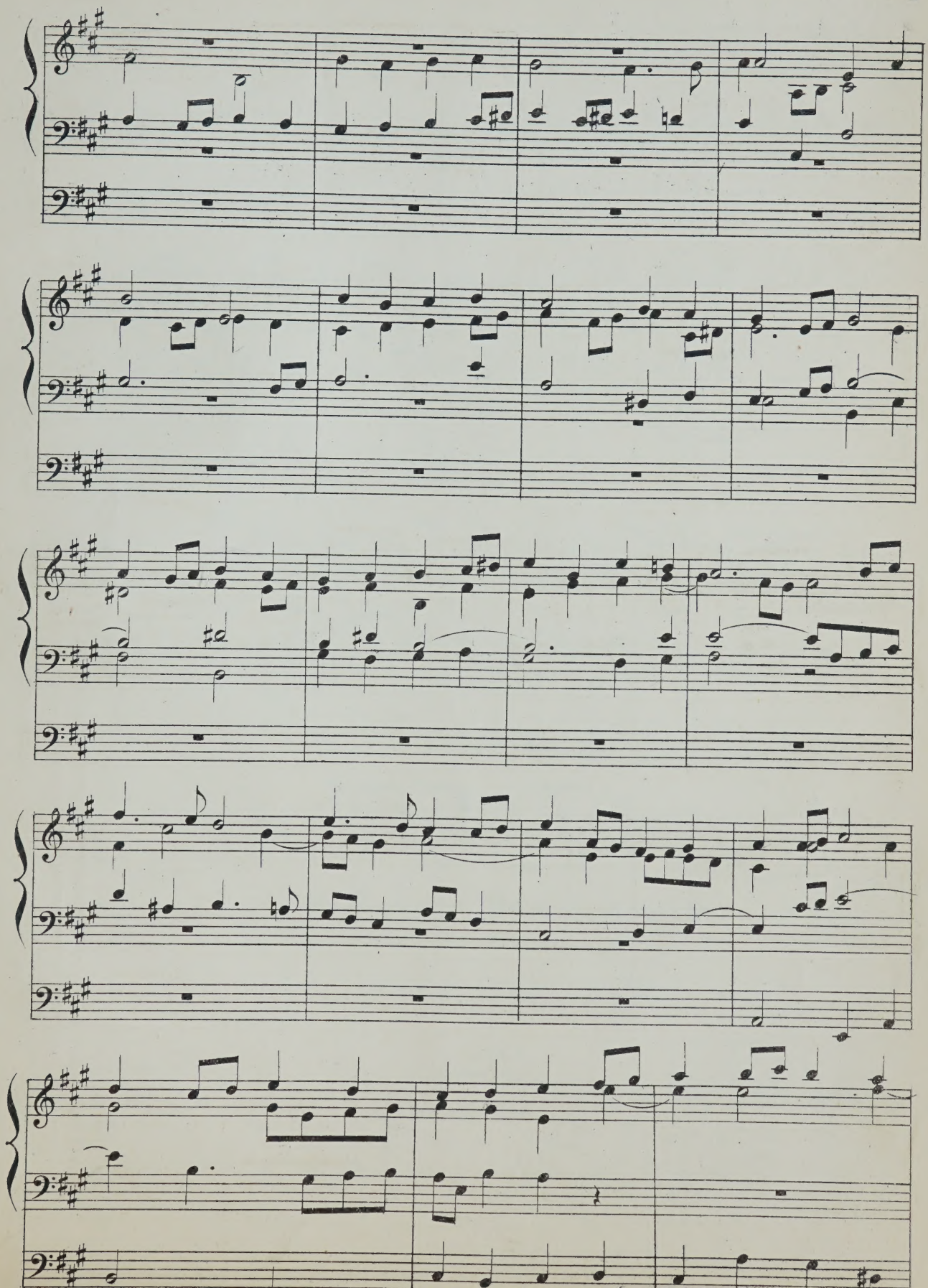
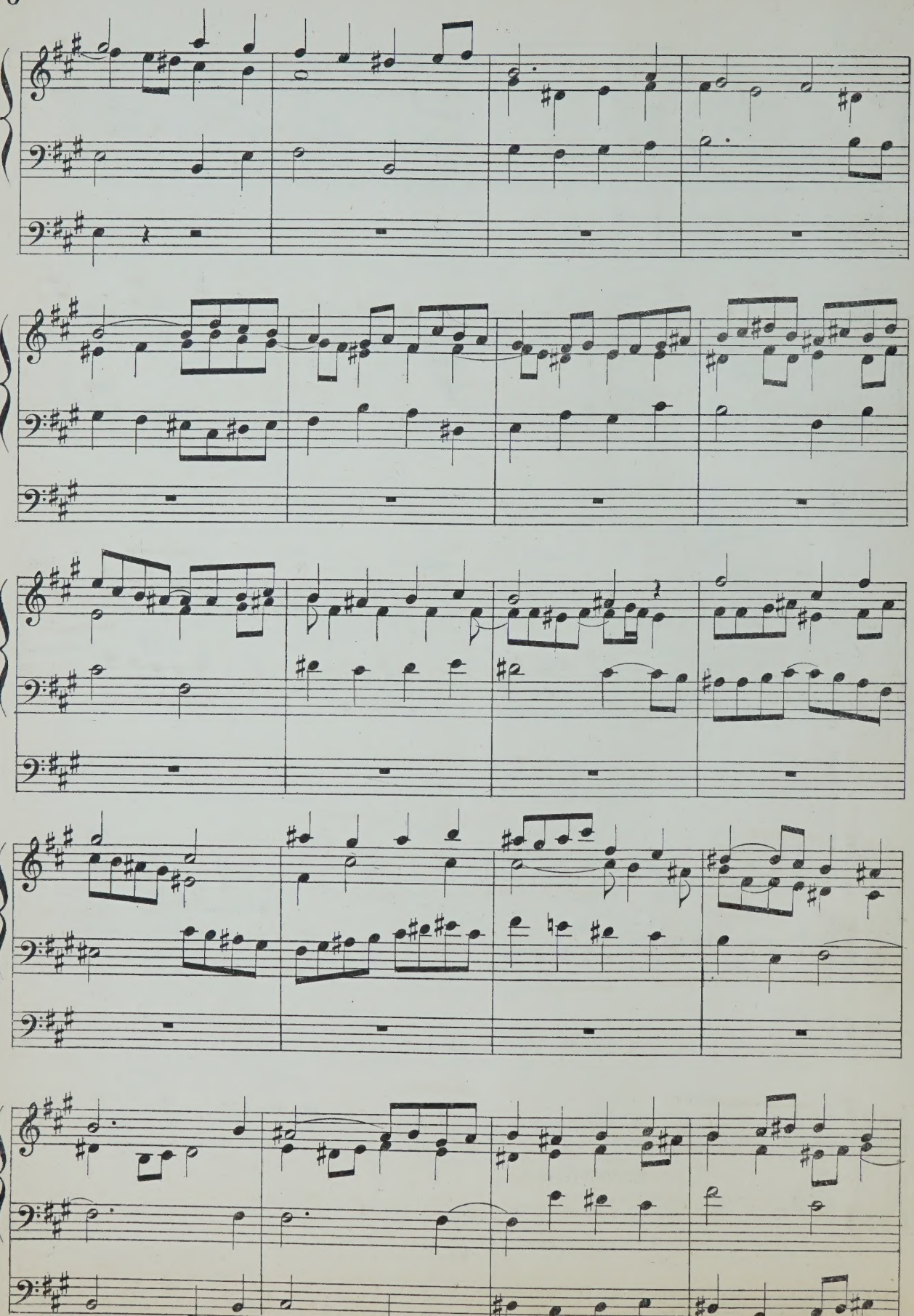
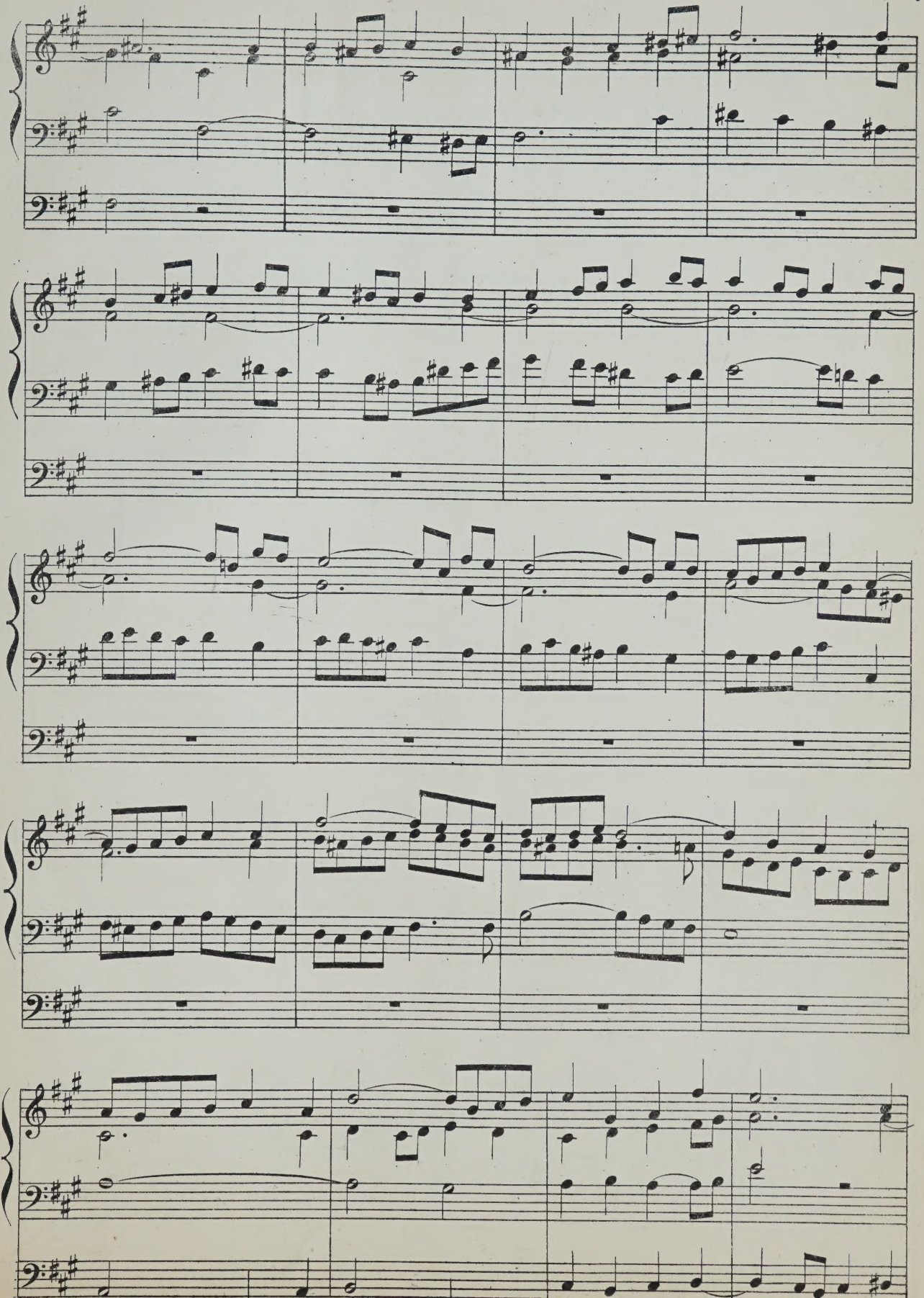


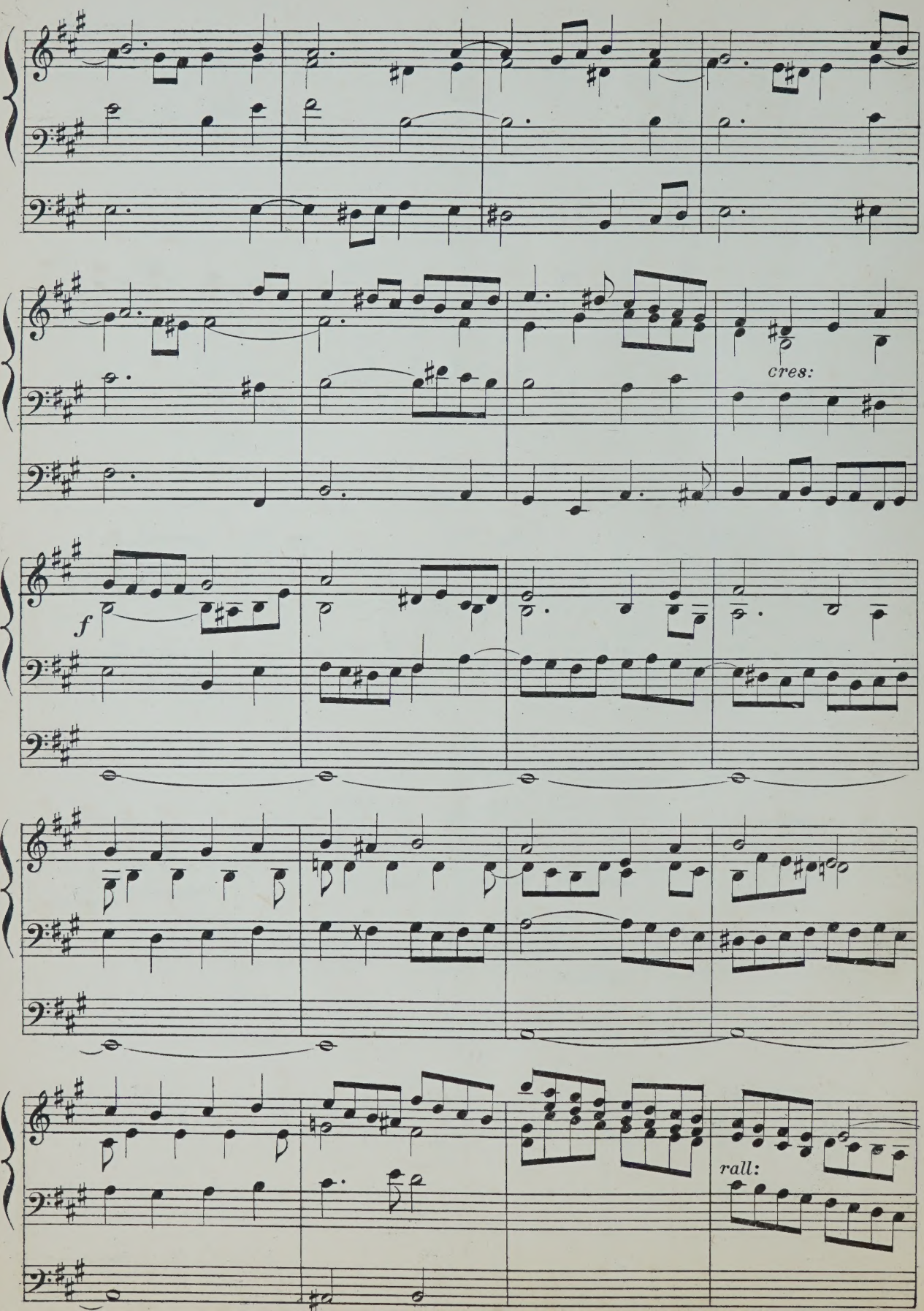

cres:
rall
dim:
HYMN TUNE "ADESTE FIDELES"
Full Sw:
a tempo.
Coup:to Sw: no Ped: stops.
rall


a tempo.
f
Gt:
f
16 & 8 ft.
rall:
mf
a tempo.








cres:
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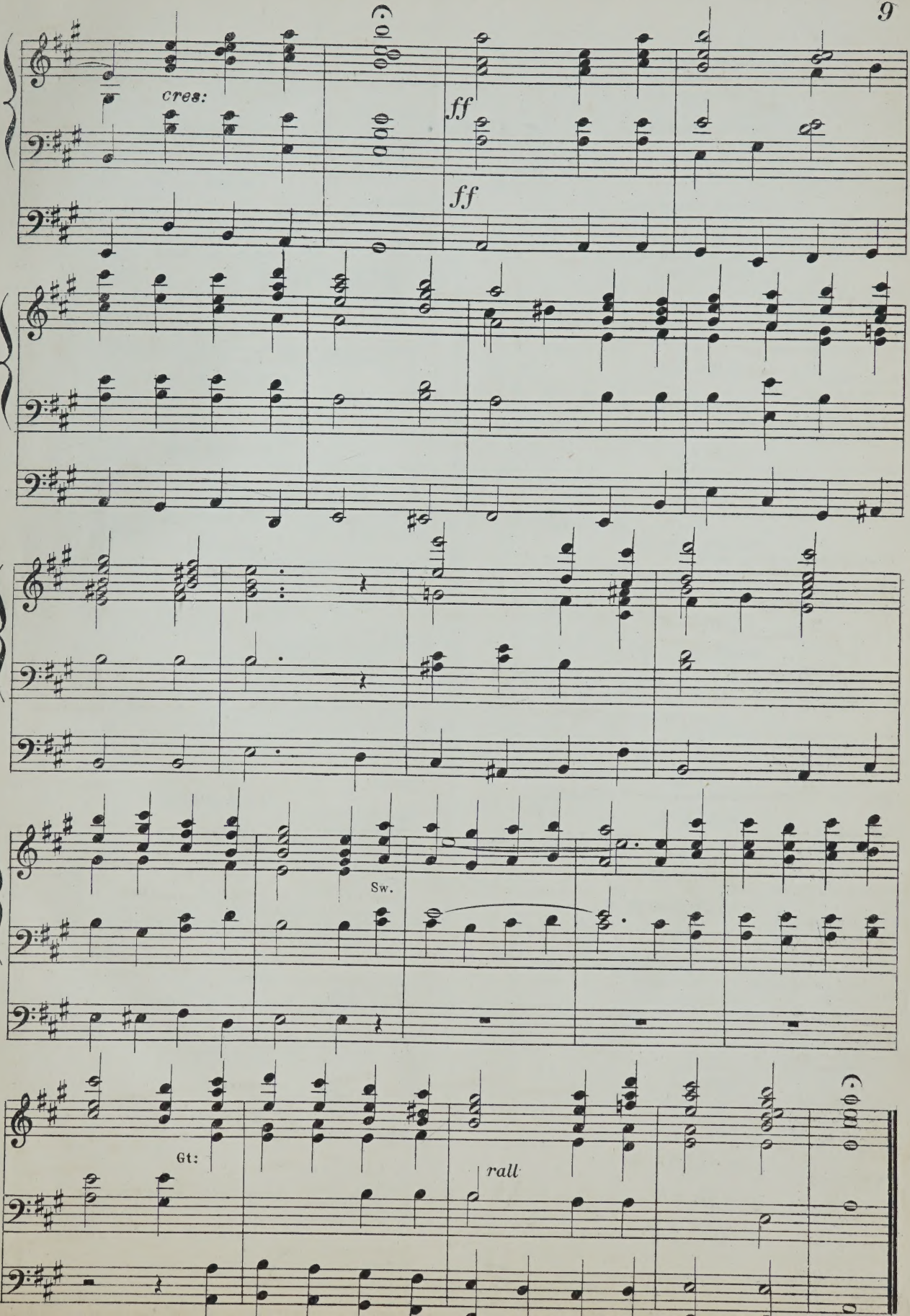
rall:


cres:
ff
ff
Sw.
Gt:
rall

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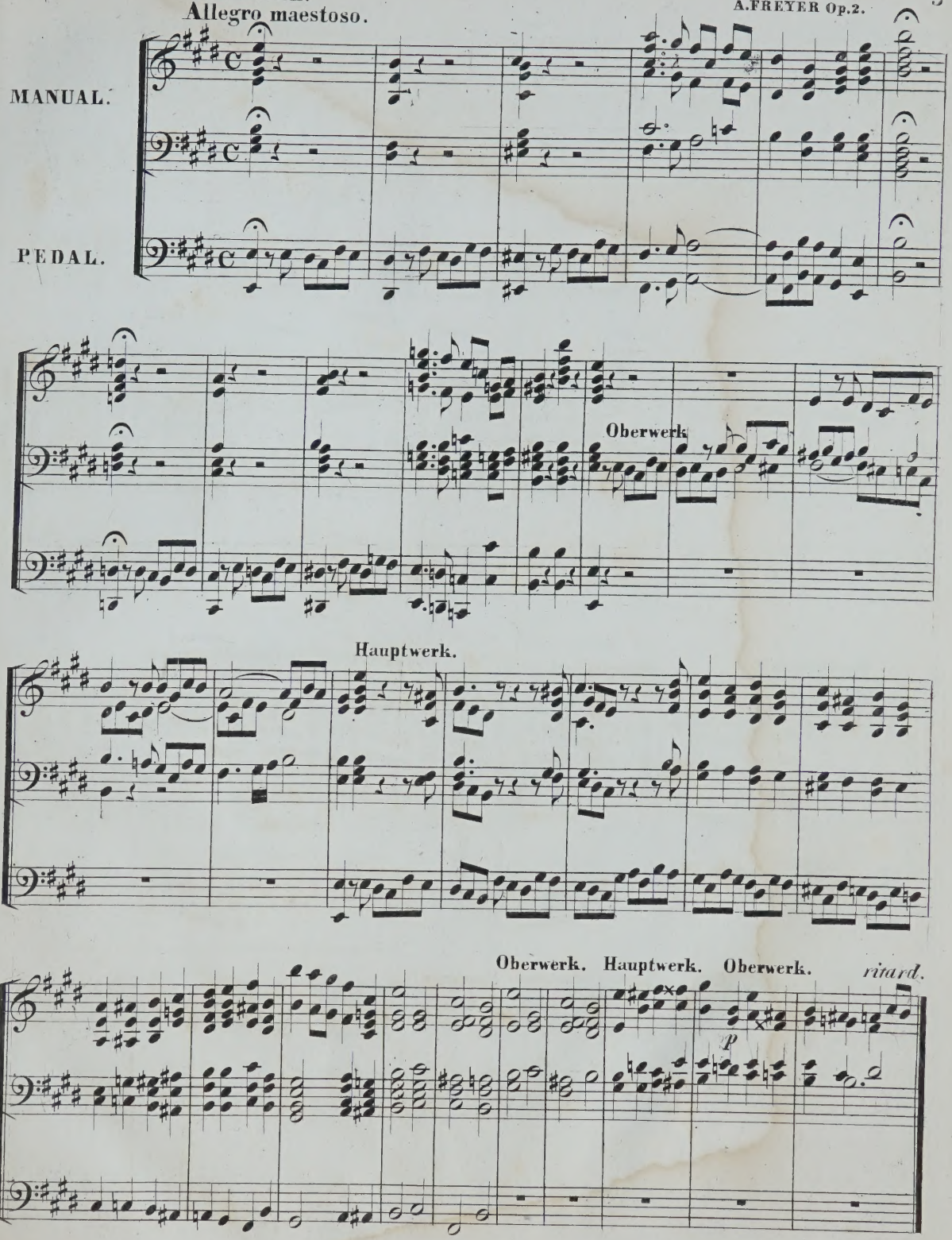
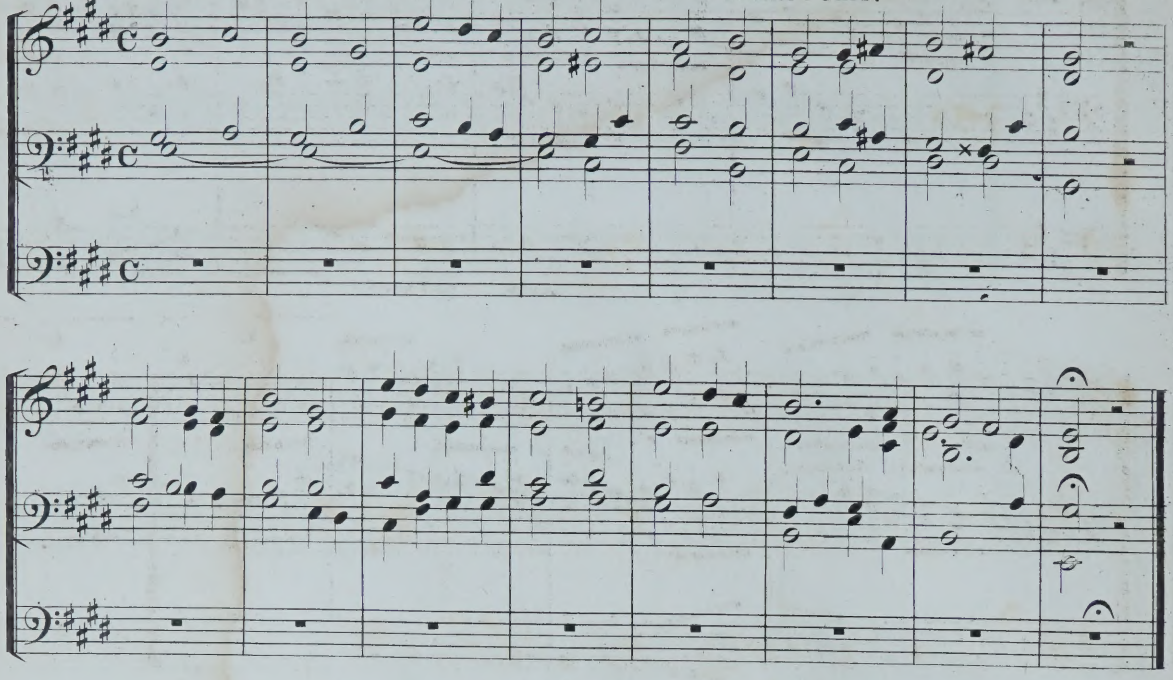
Volles Werk.
Allegro maestoso.



Thema.

Oberwerk.

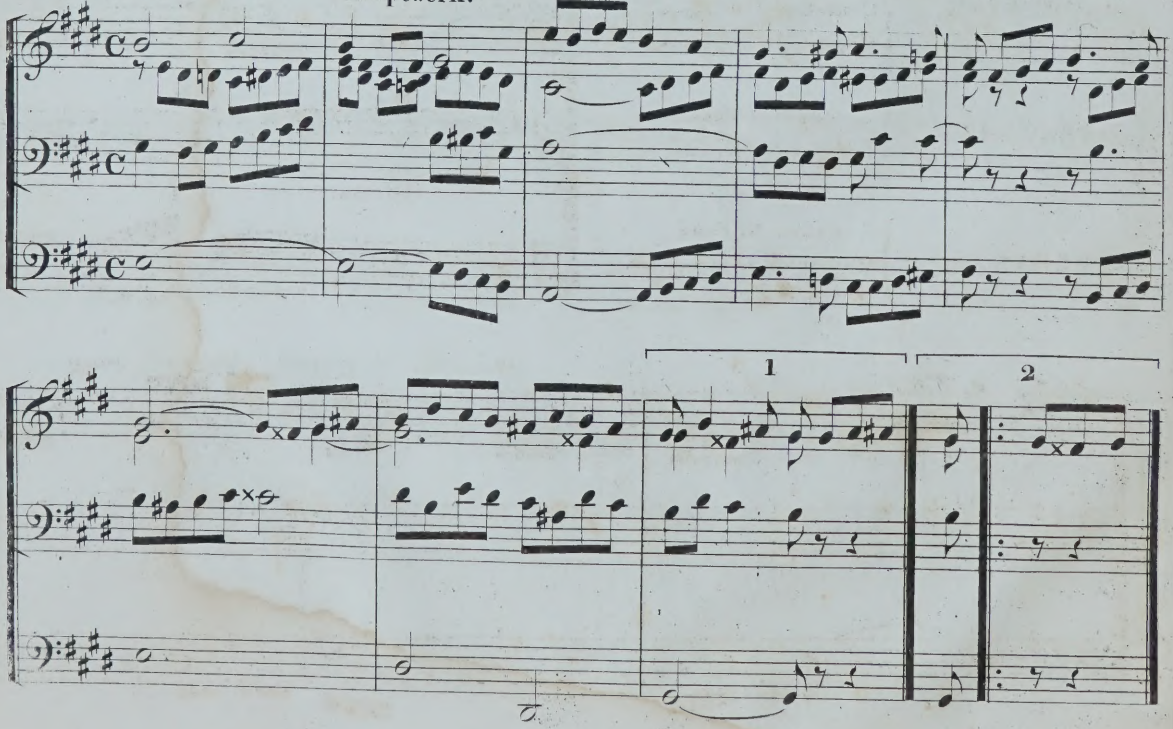
Salicet 8 Fuss.
Quintgetön 8 Fuss. Flauttrawers 4 Fuss.
Gedact 8 Fuss.

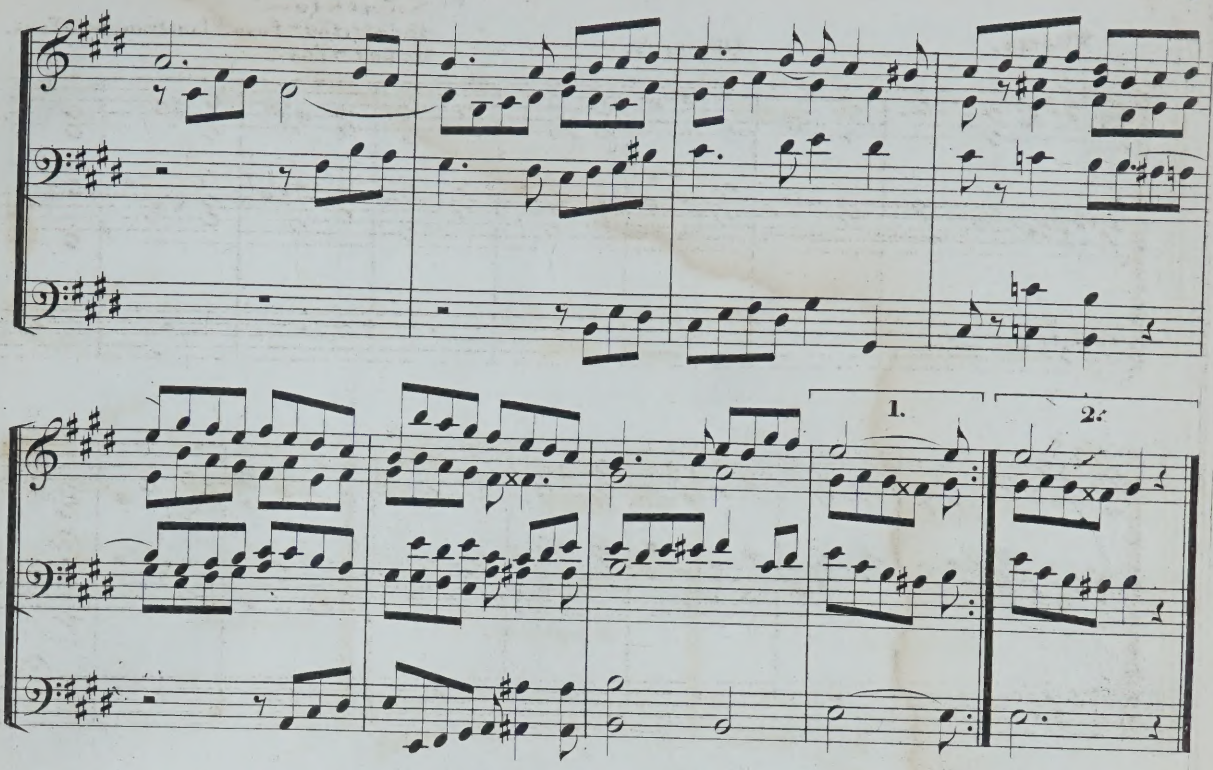


Variation 1.

Hauptwerk.

vier 8 füssige und
zwei 4 füssige kräftige Labialstimmen.



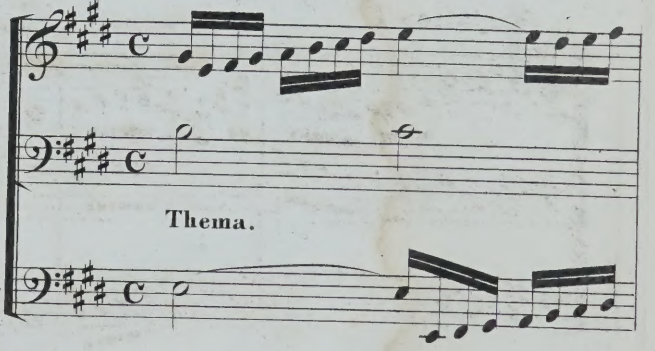


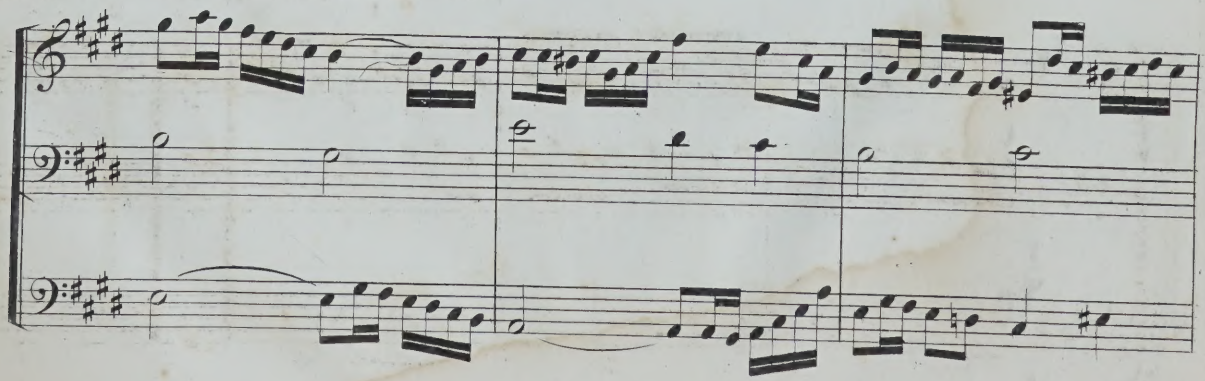
HAUPTWERK. { Principal 8 Fuss. / Gemshorn 8 Fuss. / Doppelflöte 8 Fuss.

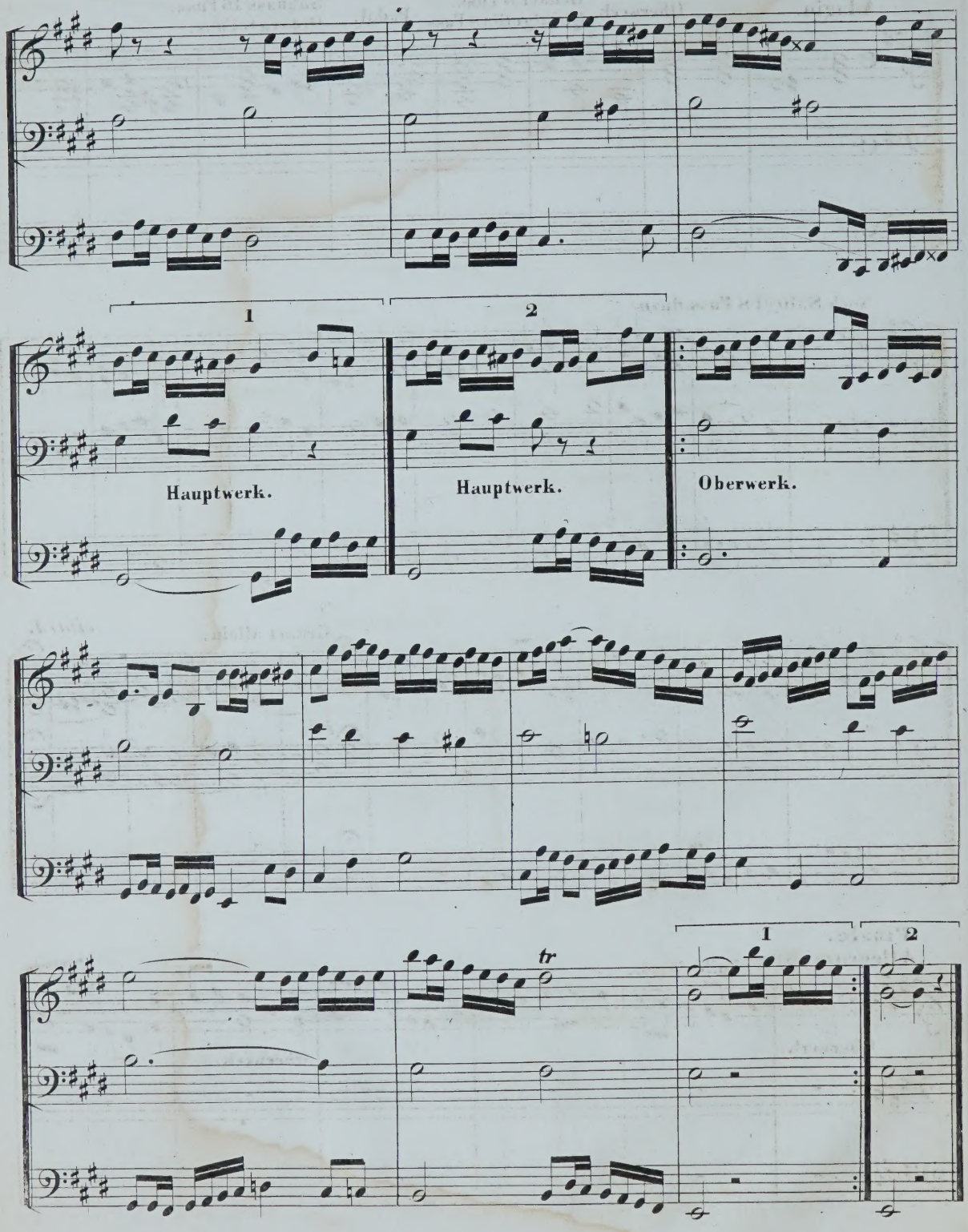
OBERWERK. { Trompet 8 Fuss. / Salicet 8 Fuss.

PEDAL. { Subbass 16 Fuss. / Gambenbass 16 Fuss. / Octav 8 Fuss.

Variation 2.



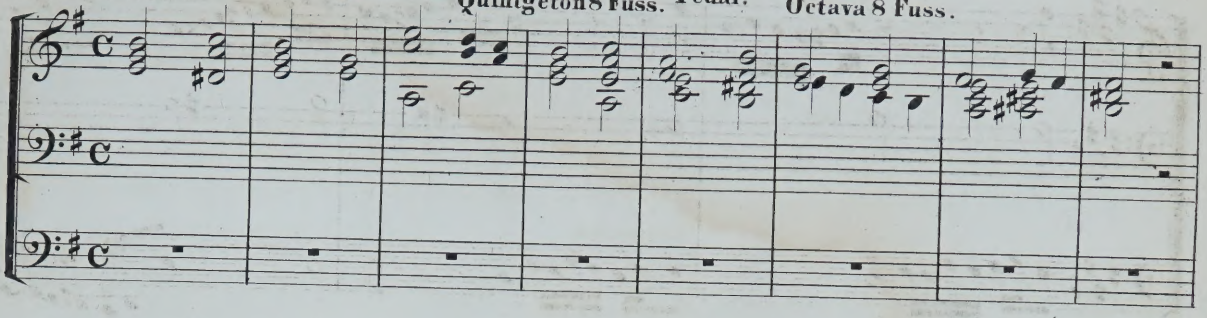



1
2
Hauptwerk.
Hauptwerk.
Oberwerk.
tr
1
2

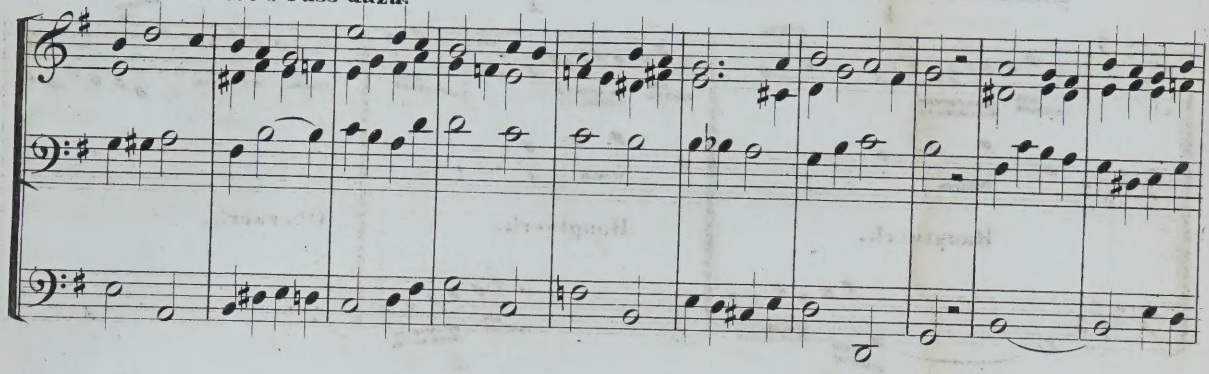
Variation 3.

Adagio.

Oberwerk. Gedact 8 Fuss. Quintgetön 8 Fuss. Pedal. Subbass 16 Fuss. Octava 8 Fuss.

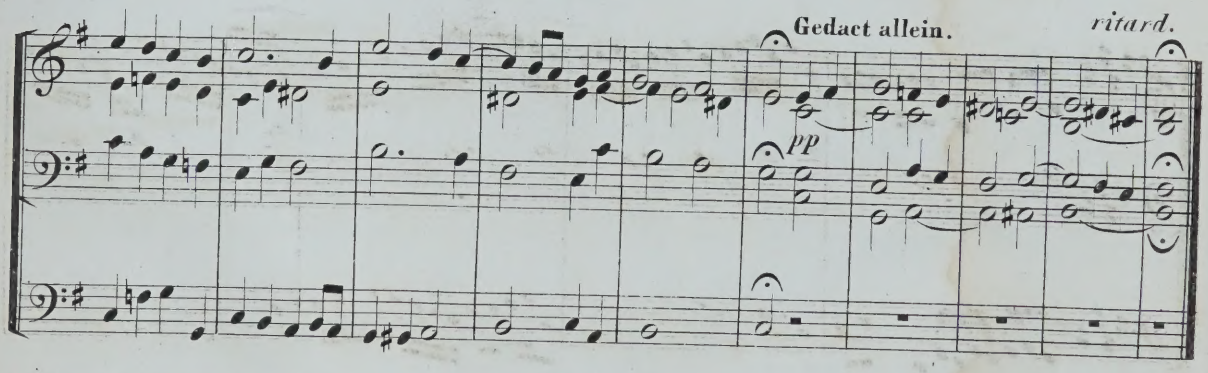


Noch Salicet 8 Fuss dazu.



Gedact allein. *ritard.*

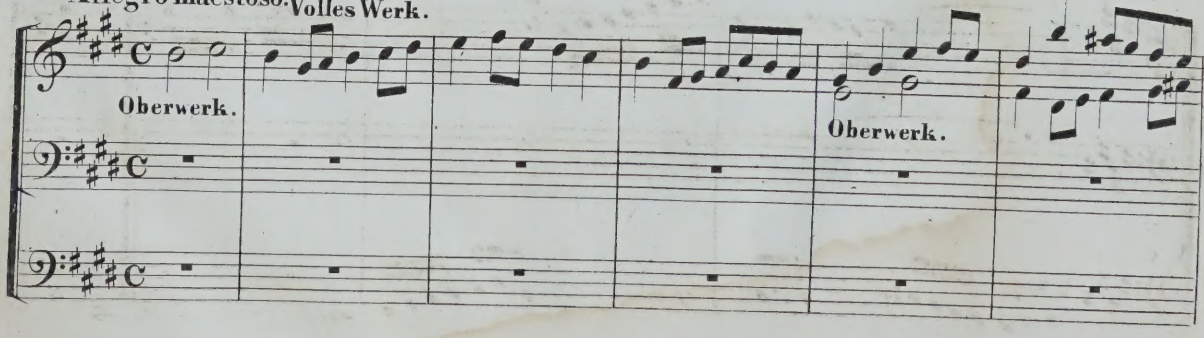
pp



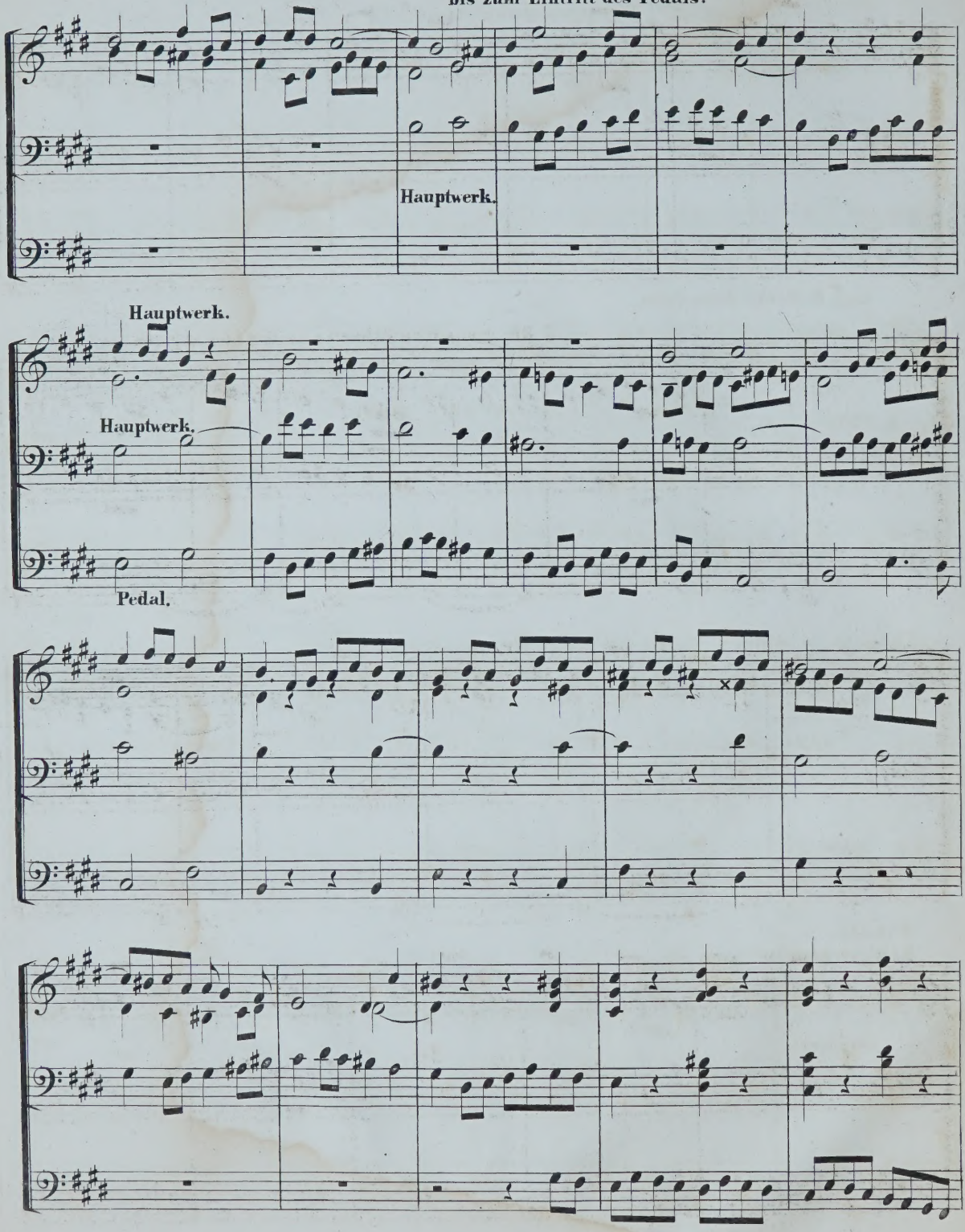
Finale.

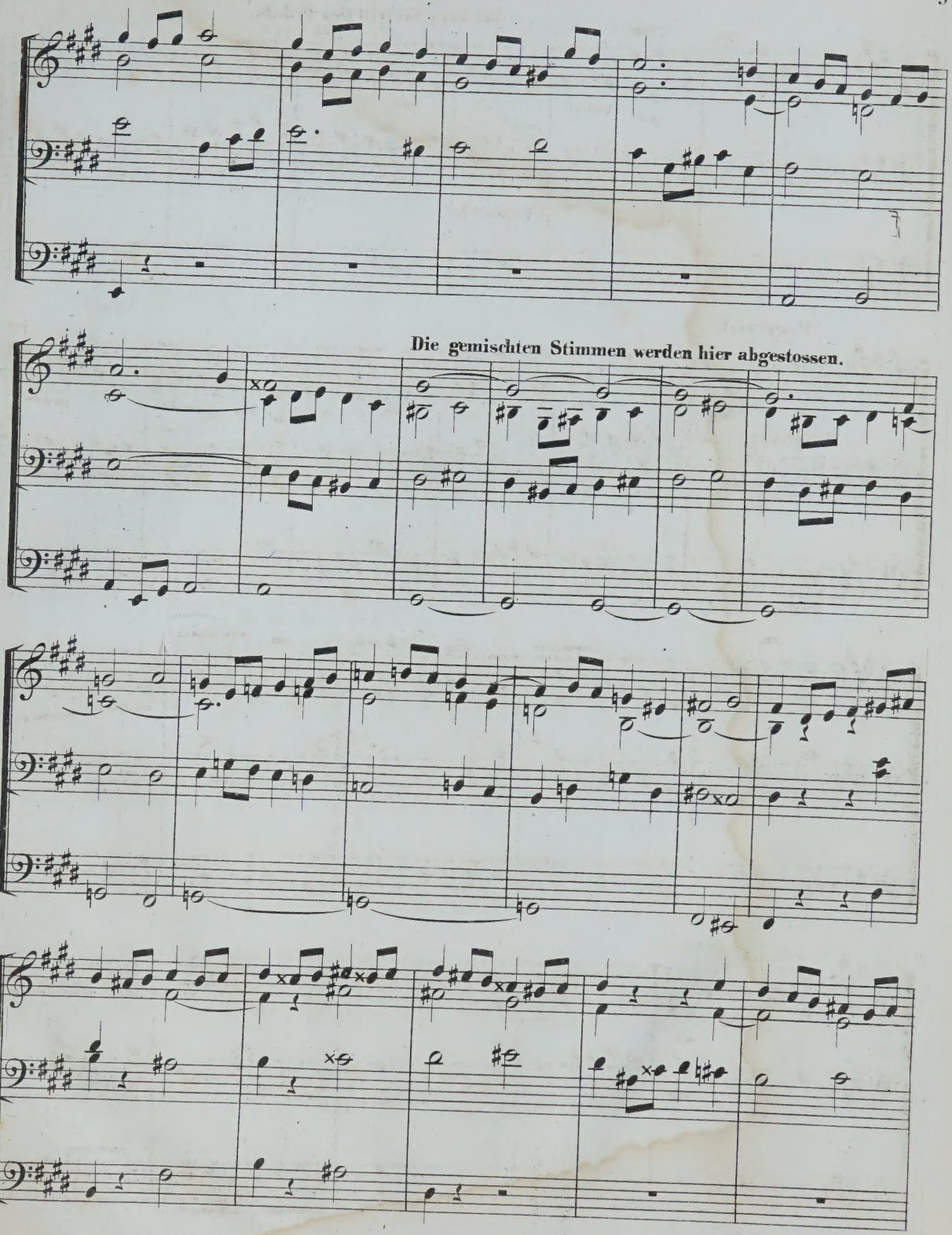
Allegro maestoso. Volles Werk.

Oberwerk. Oberwerk.

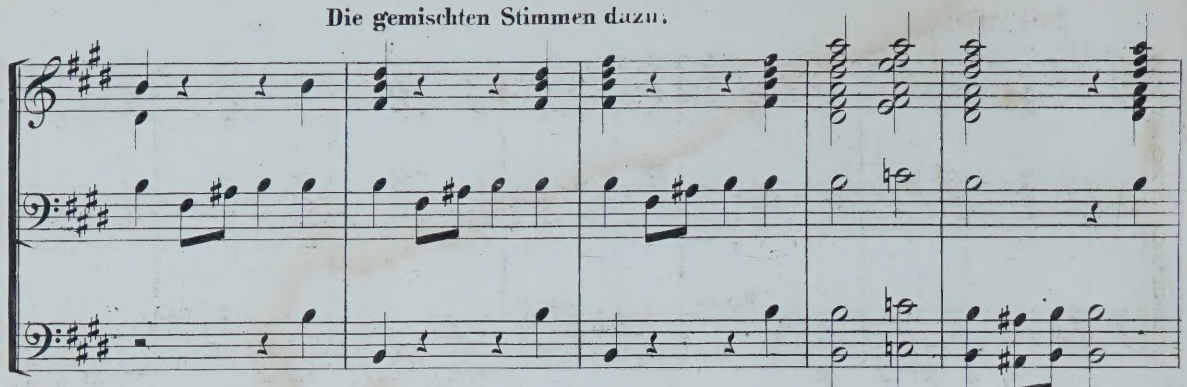


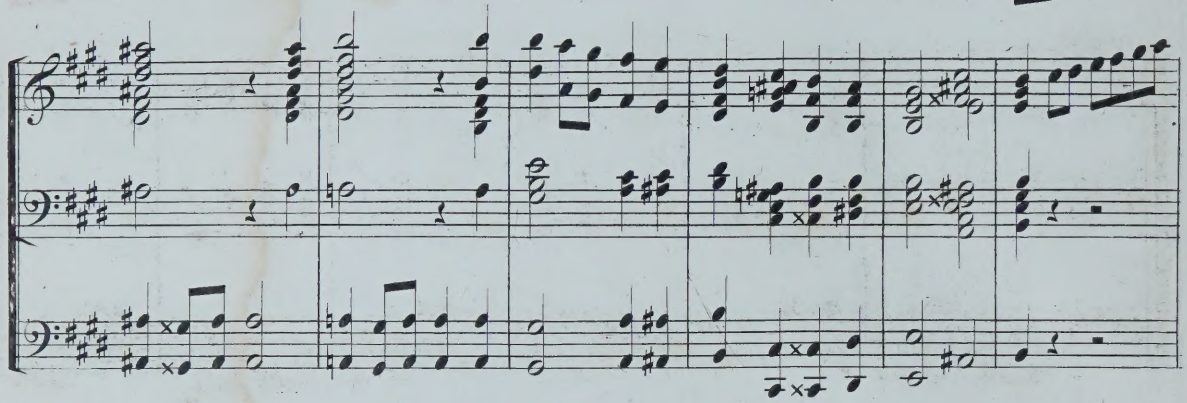
Die rechte Hand spielt auf dem Oberwerk
bis zum Eintritt des Pedals.



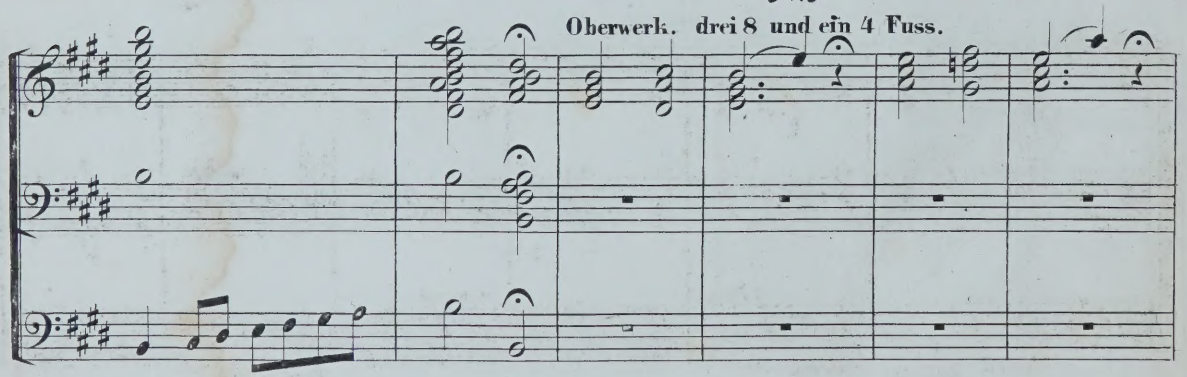

Die gemischten Stimmen werden hier abgestossen.

Die gemischten Stimmen dazu.



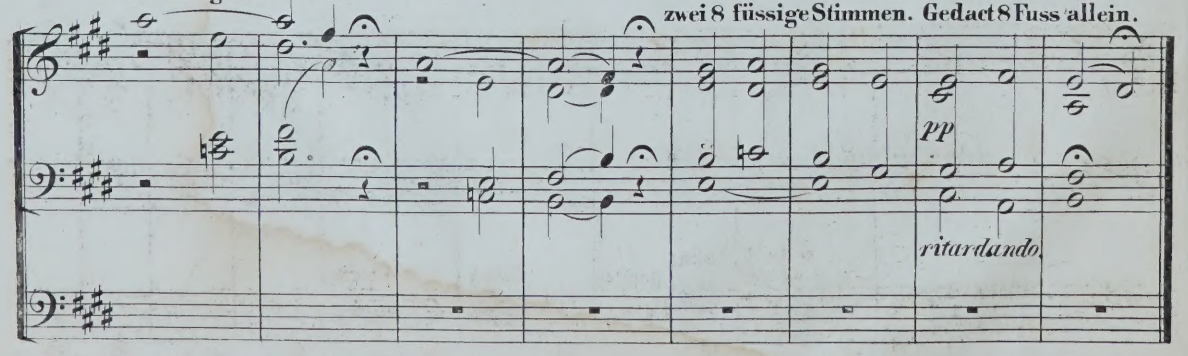


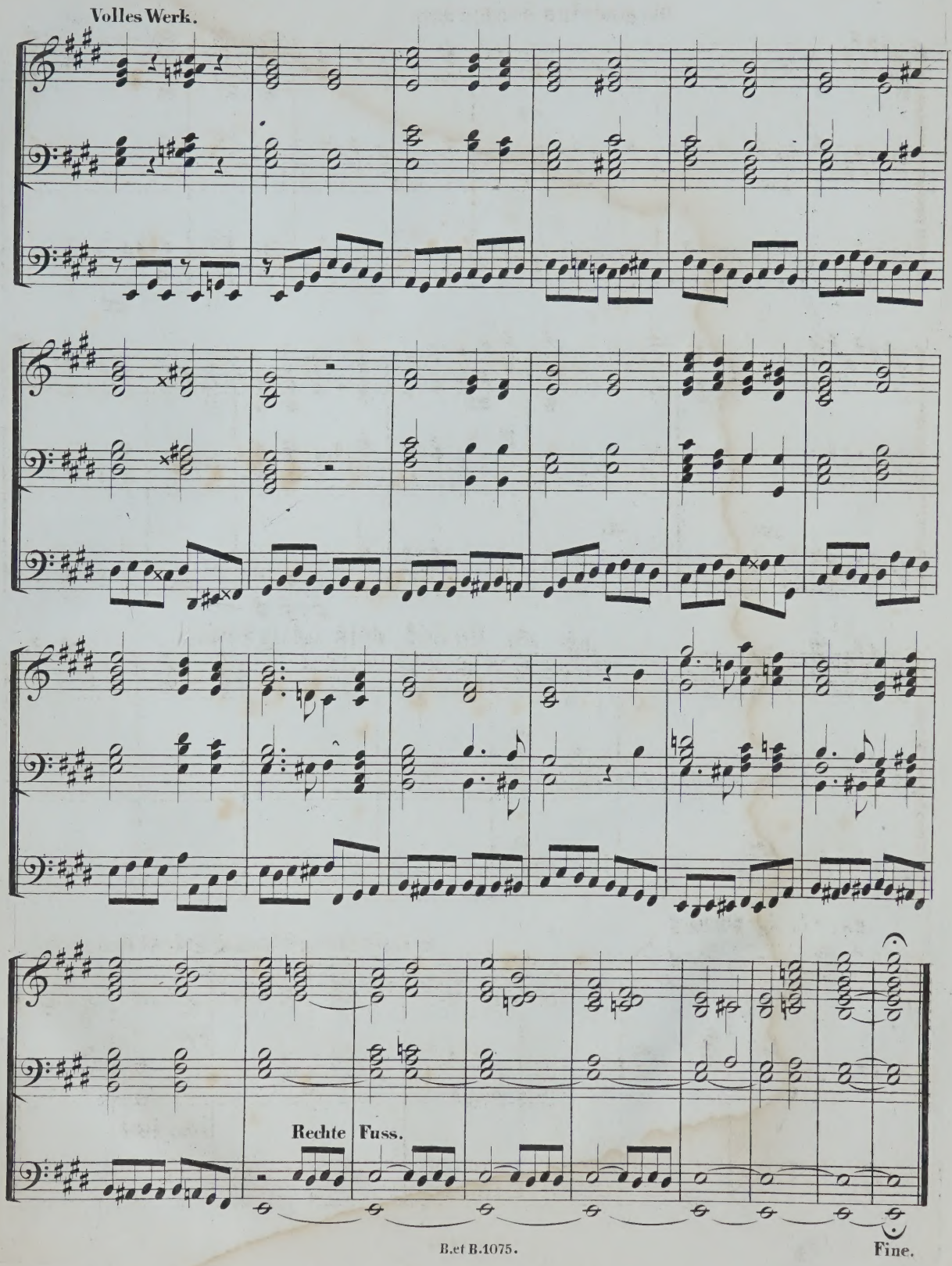
Oberwerk. drei 8 und ein 4 Fuss.



drei 8 füssige Stimmen.

zwei 8 füssige Stimmen. Gedact 8 Fuss allein.




Volles Werk.
Rechte Fuss.
Fine.

Concert-Variationen

für die

ORGEL

über eine russische Kirchenmelodie von Bortnianski

componirt

und seinem Freunde

Herrn

ADOLPH HESSE

Königl. Musikdirector und Ober-Organist an der St. Bernardin-Kirche zu Breslau

zugeeignet von

AUGUST FREYER

Organist an der evangelisch-lutherischen Kirche zu Warschau.

Op. 3.

Pr. 15 Ngr.

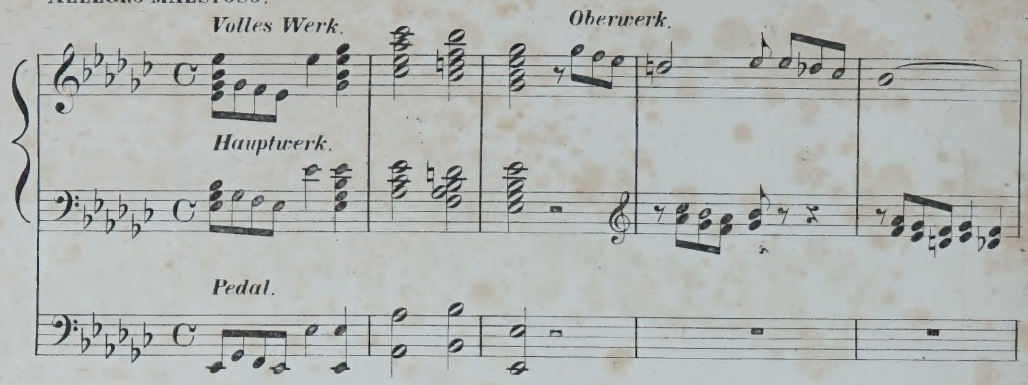
Eigenthum der Verleger.

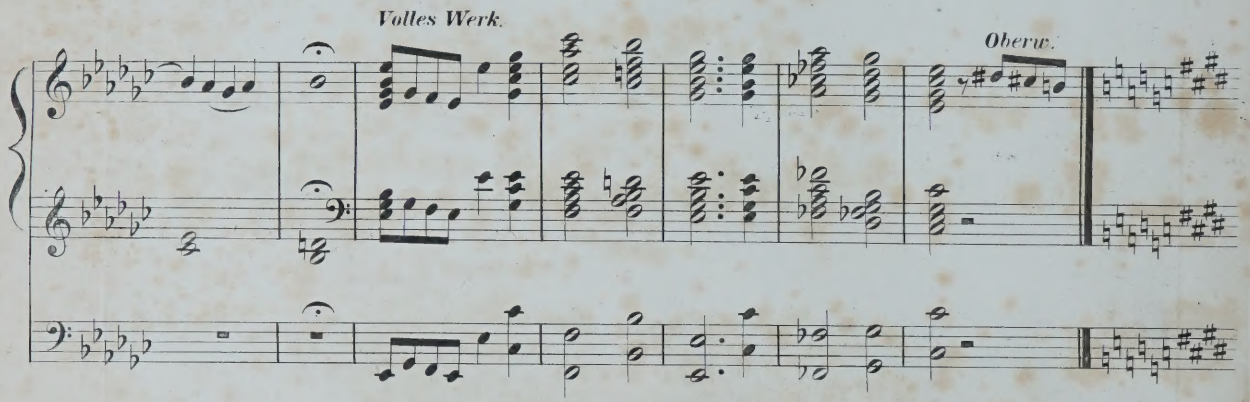
LEIPZIG bei FRIEDRICH HOFMEISTER.

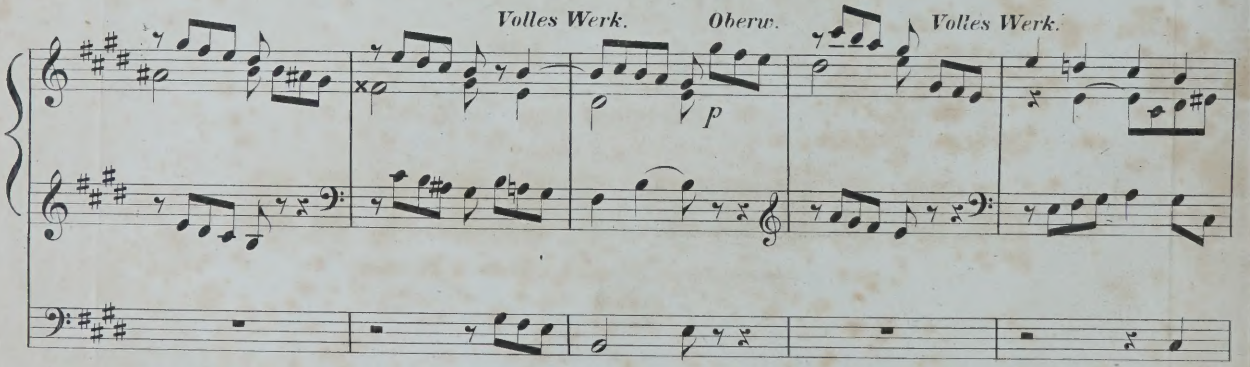
Eingezeichnet in das Vereins-Archiv.

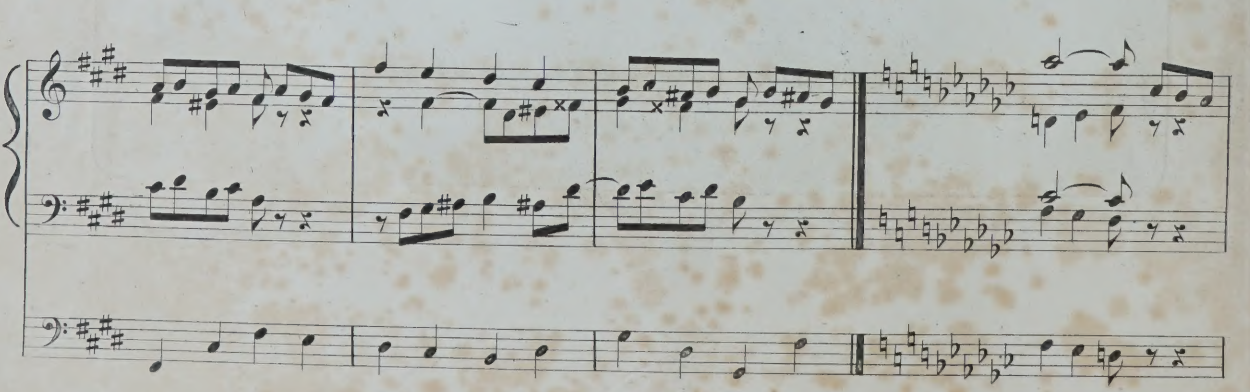
4635.

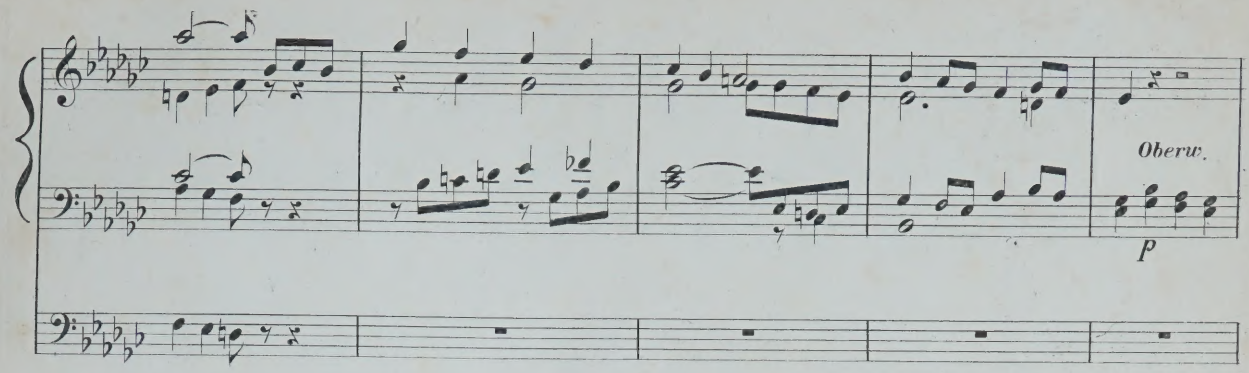
ALLEGRO MAESTOSO.

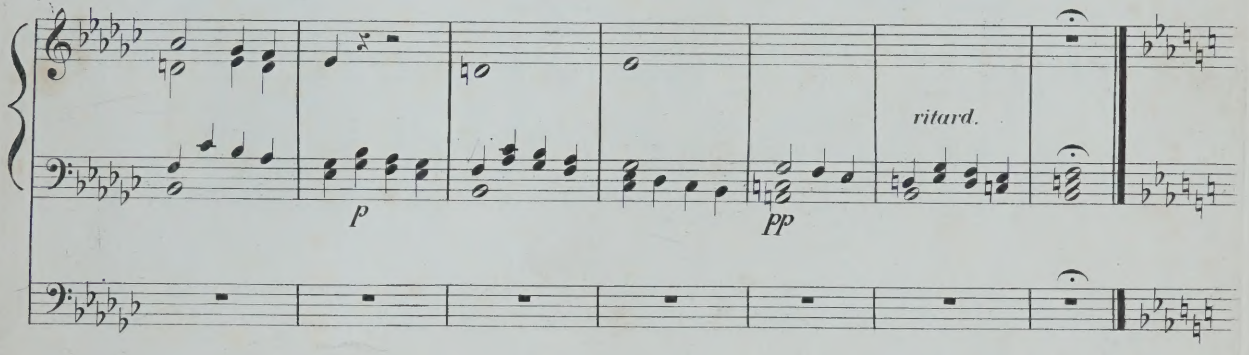


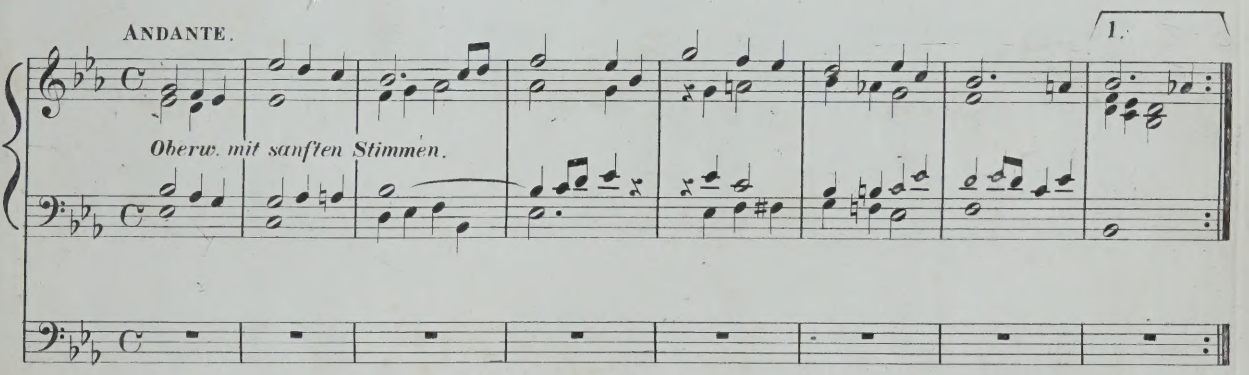


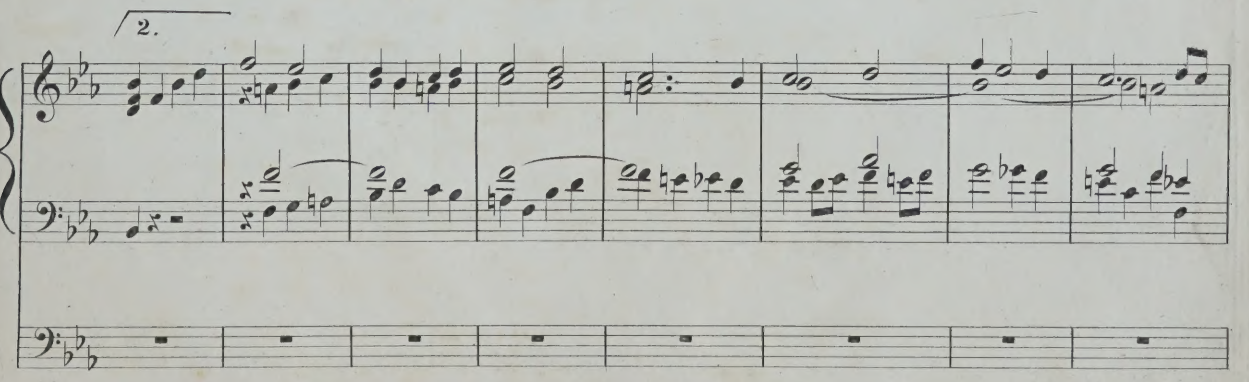


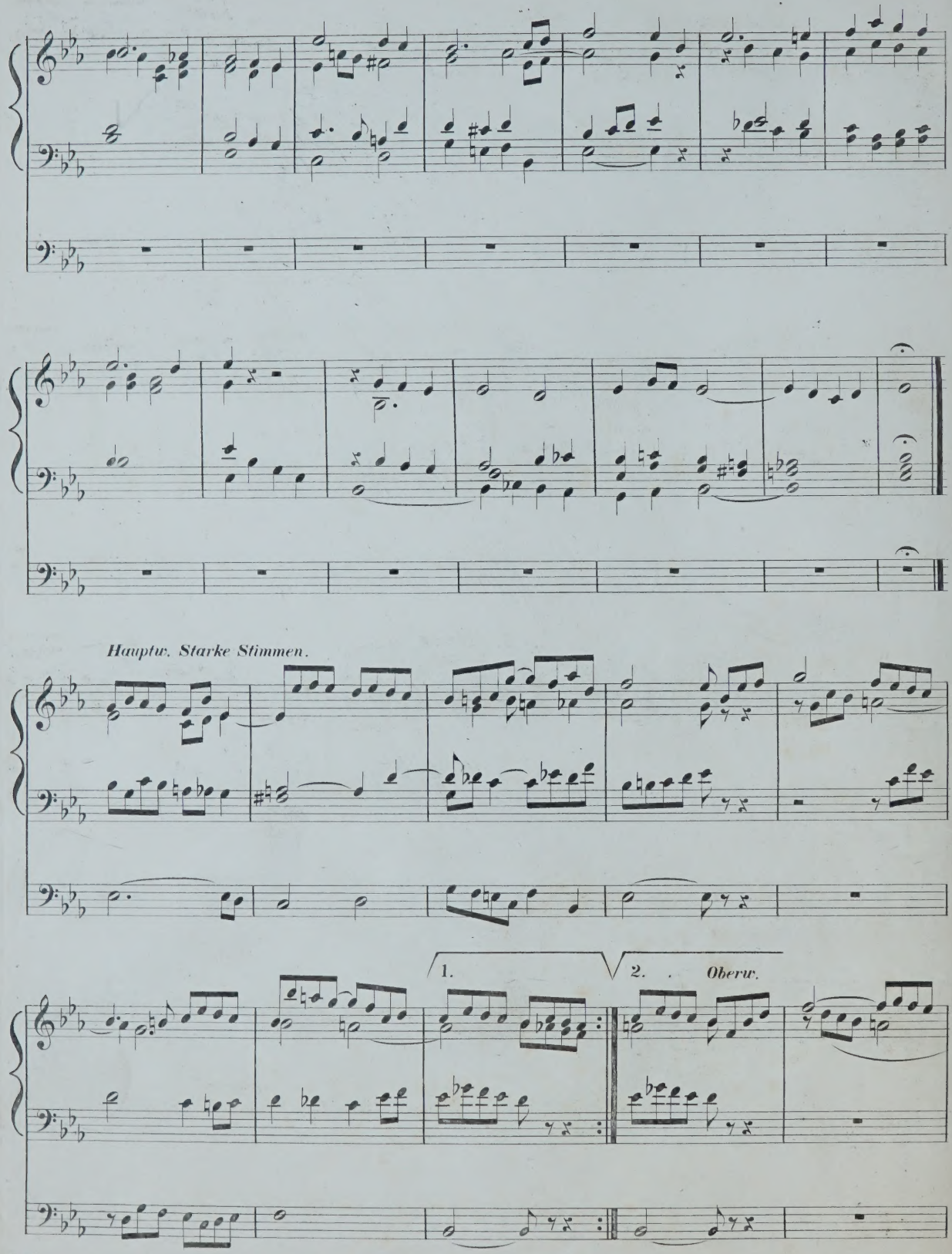


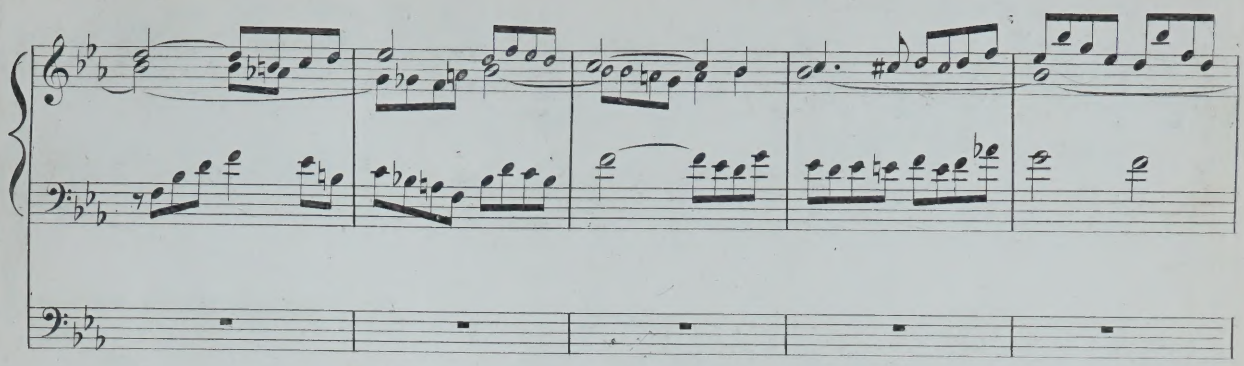

Oberw.
p


p
pp
ritard.

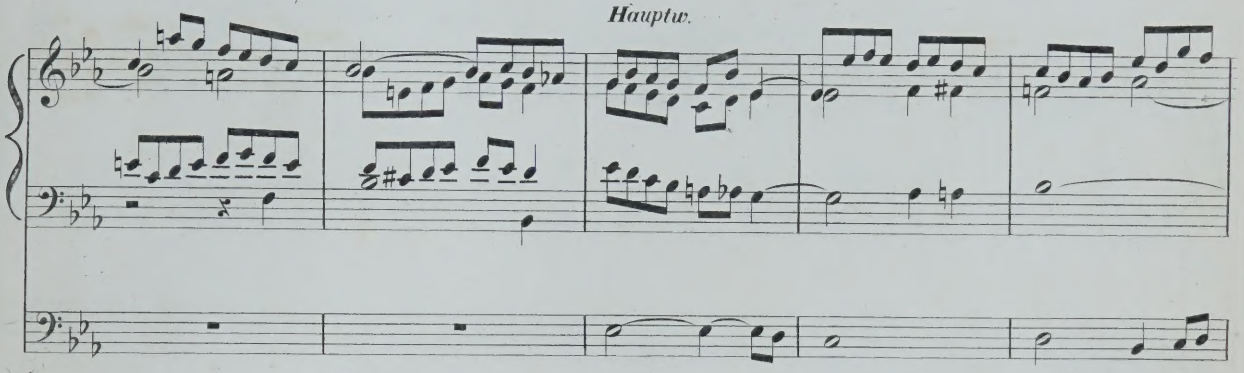

ANDANTE.
1.
Oberw. mit sanften Stimmen.


2.


Hauptw. Starke Stimmen.
1.
2.
Oberw.

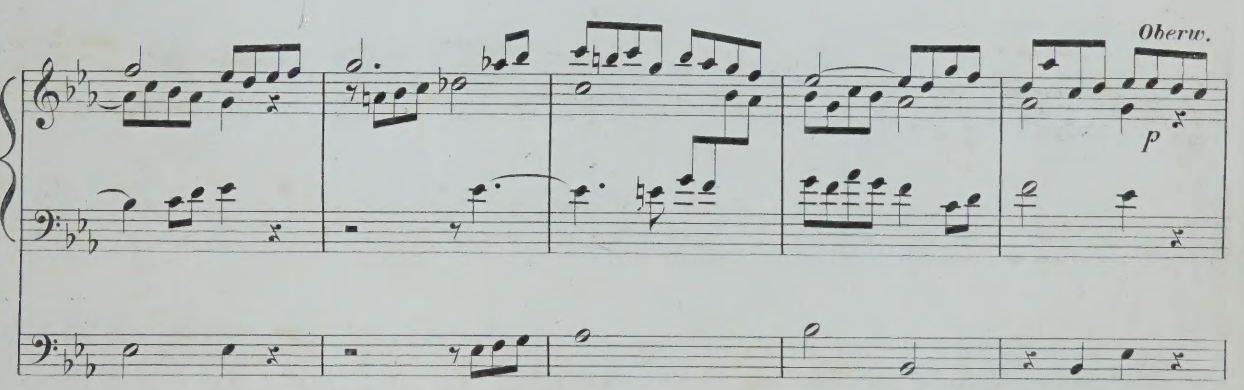


Hauptw.

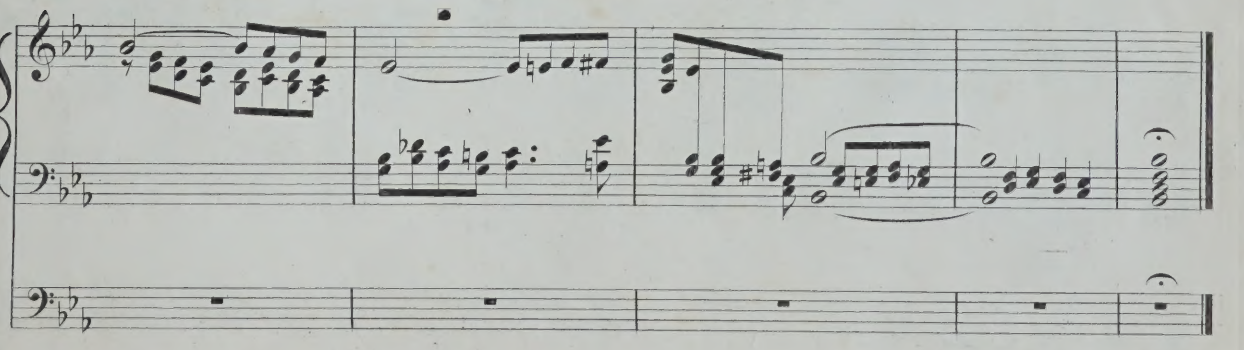


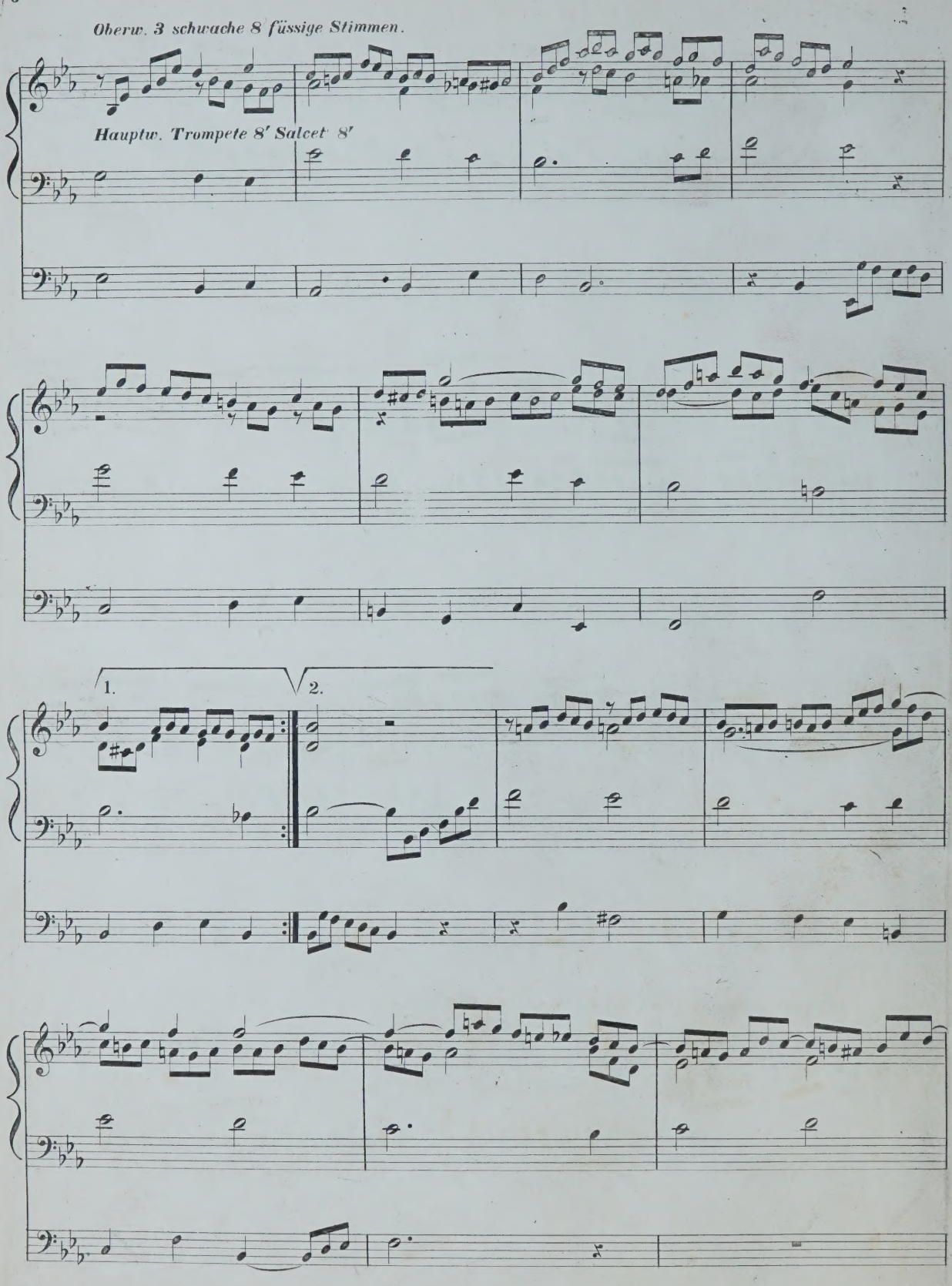
Oberw.

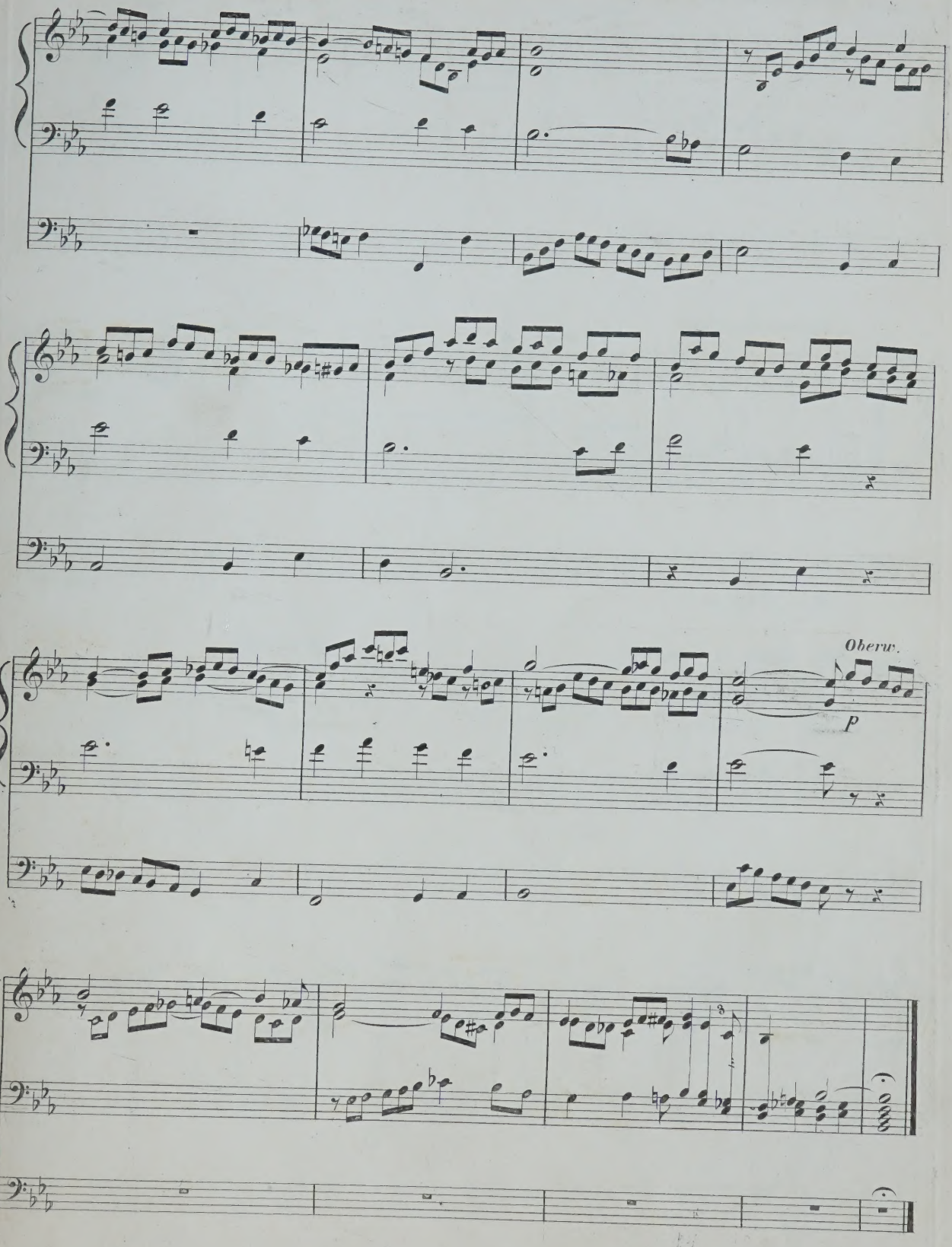
p



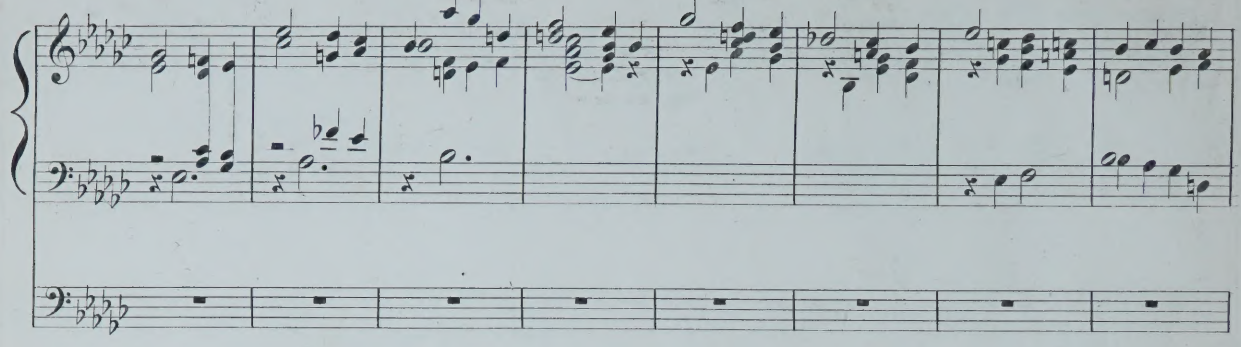
Während dieses Ritornells hat der Spielende Zeit zum Registriren.



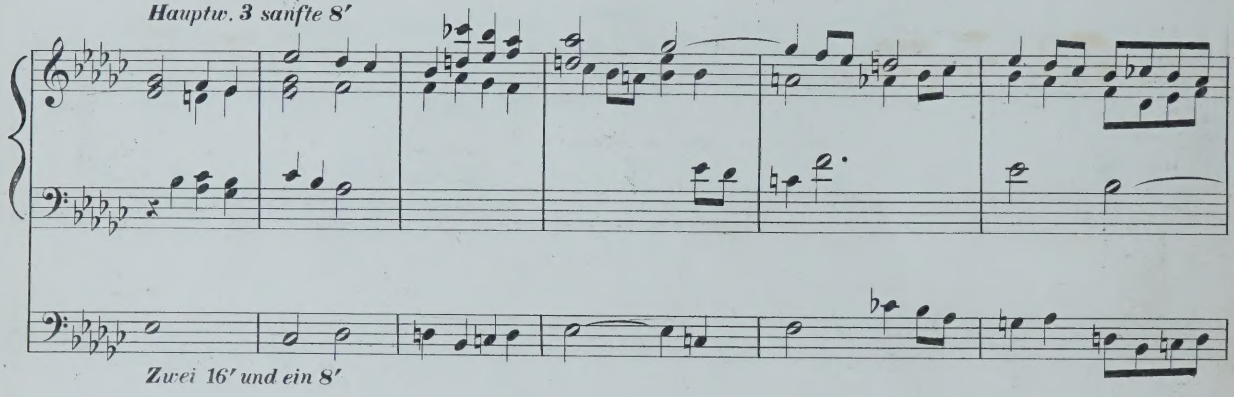

Oberw. 3 schwache 8′ füssige Stimmen.
Hauptw. Trompete 8′ Salcet 8′
1.
2.


Oberw.
P

Oberw. sechs sanfte Stimmen.

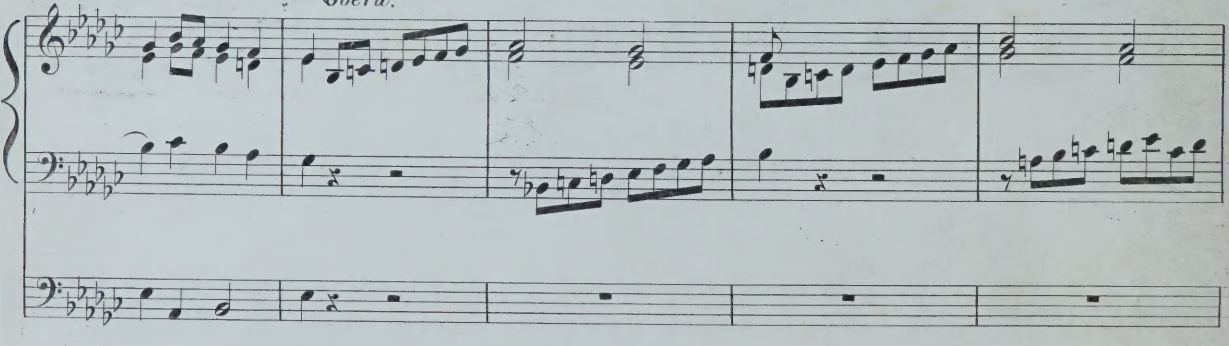


Hauptw. 3 sanfte 8′

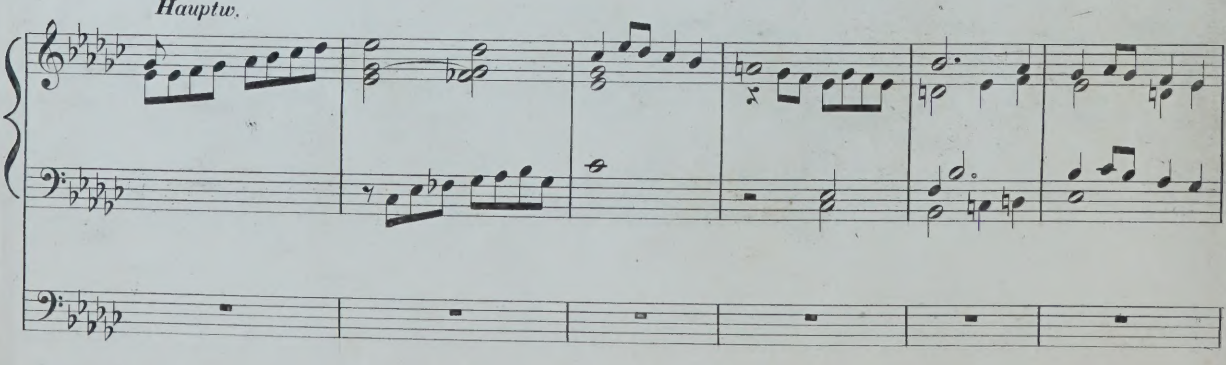


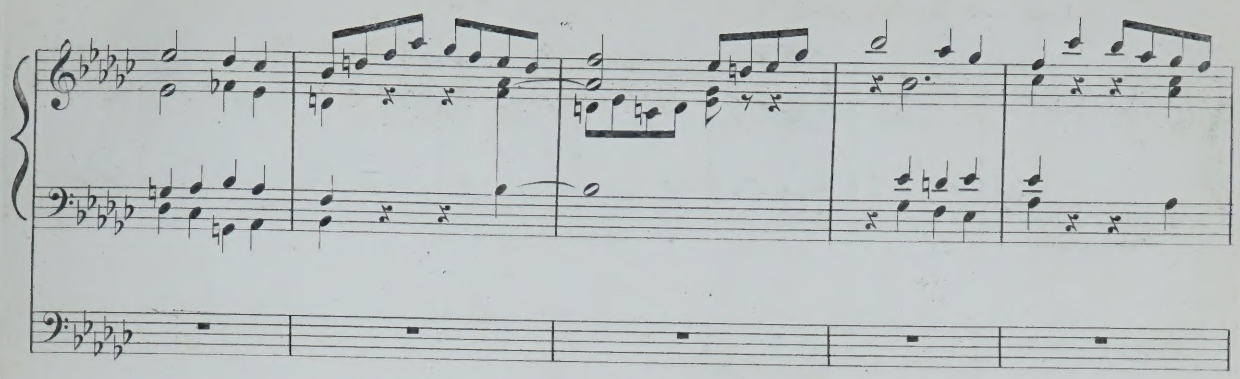
Zwei 16′ und ein 8′

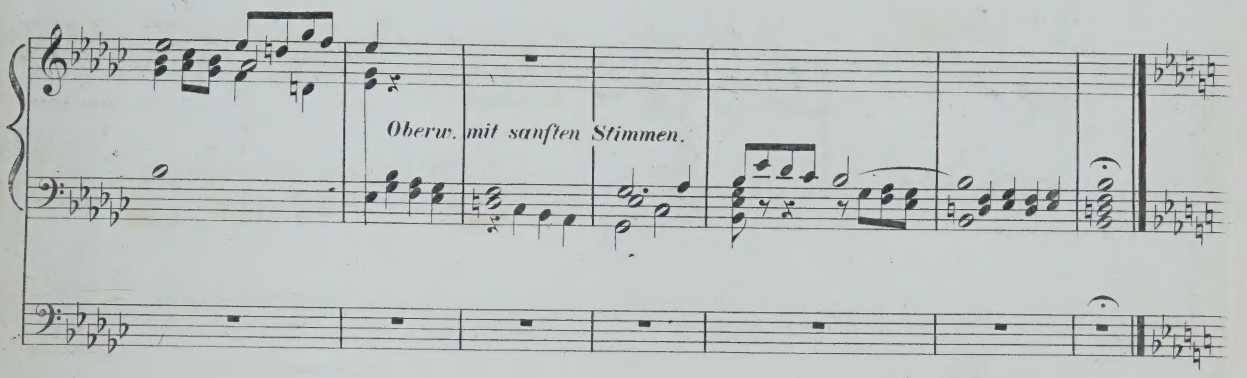
Oberw.

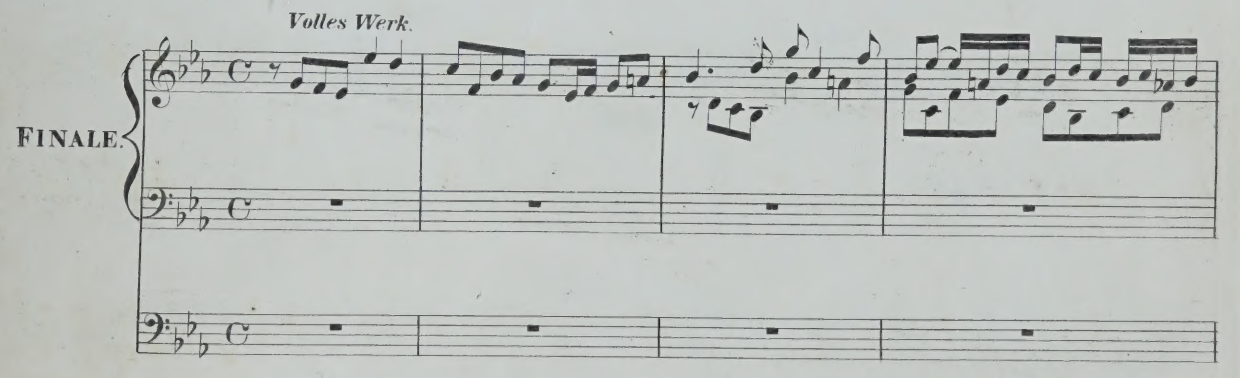


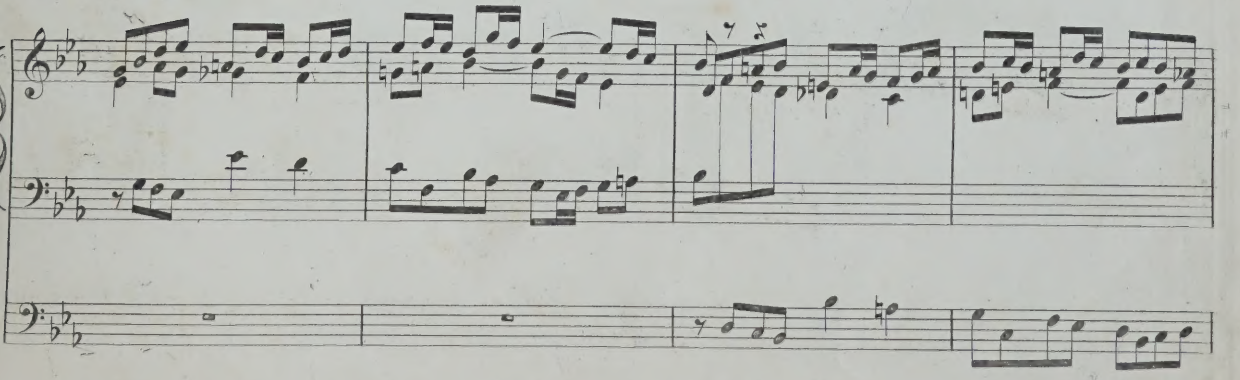
Hauptw.

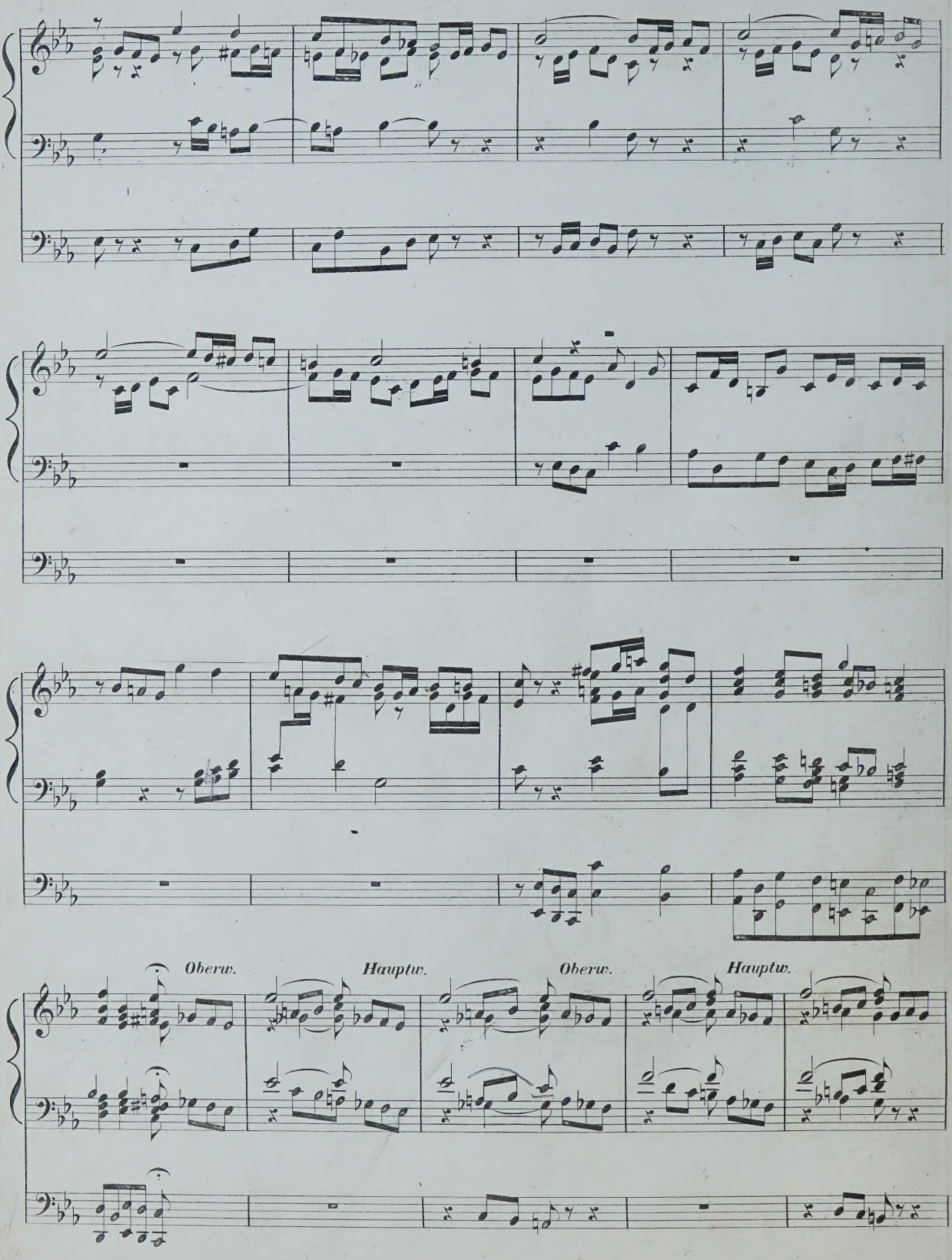


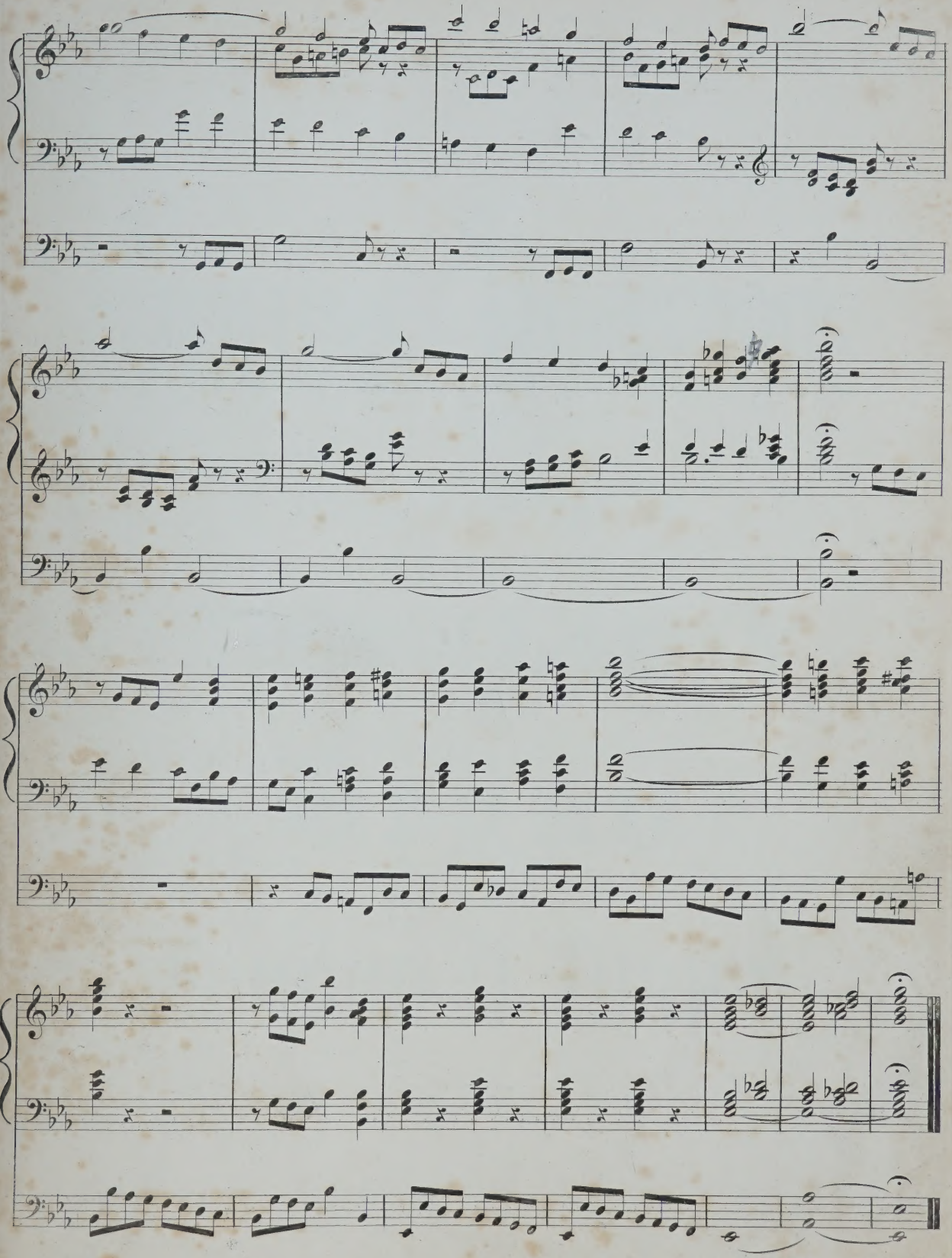



Oberw. mit sanften Stimmen.


Volles Werk.
FINALE.




Oberw.
Hauptw.
Oberw.
Hauptw.


FINE.

"Carillons de Dunkerque."

Theme with Variations

COMPOSED BY

Thomas Carter

[Circa 1780]

TRANSCRIBED FOR THE

Organ

BY

Edmund H. Turpin.

Ent: Sta: Hall.

Price 4/-

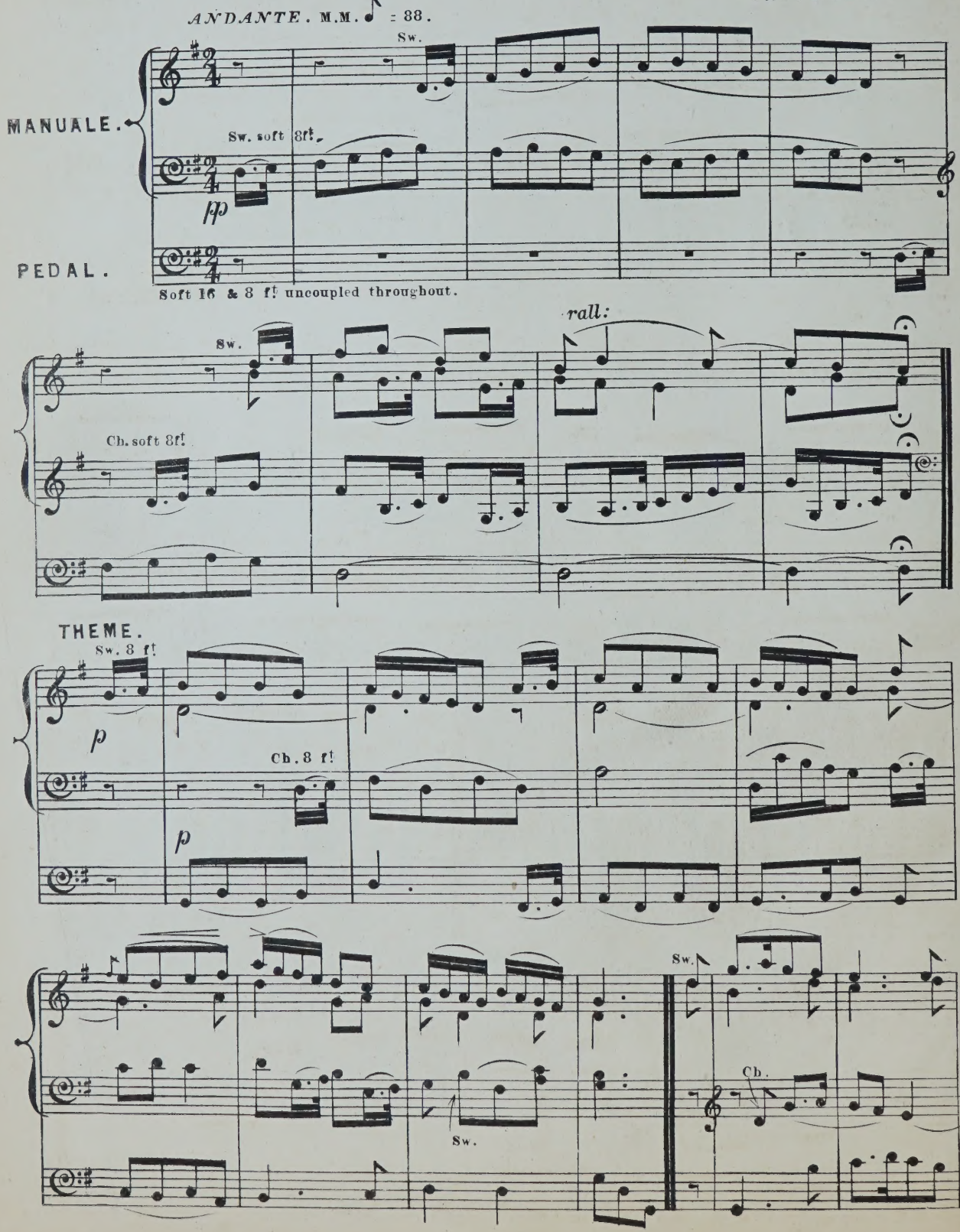
London:
WEEKES & Co.,
14, HANOVER STREET, REGENT STREET, W.

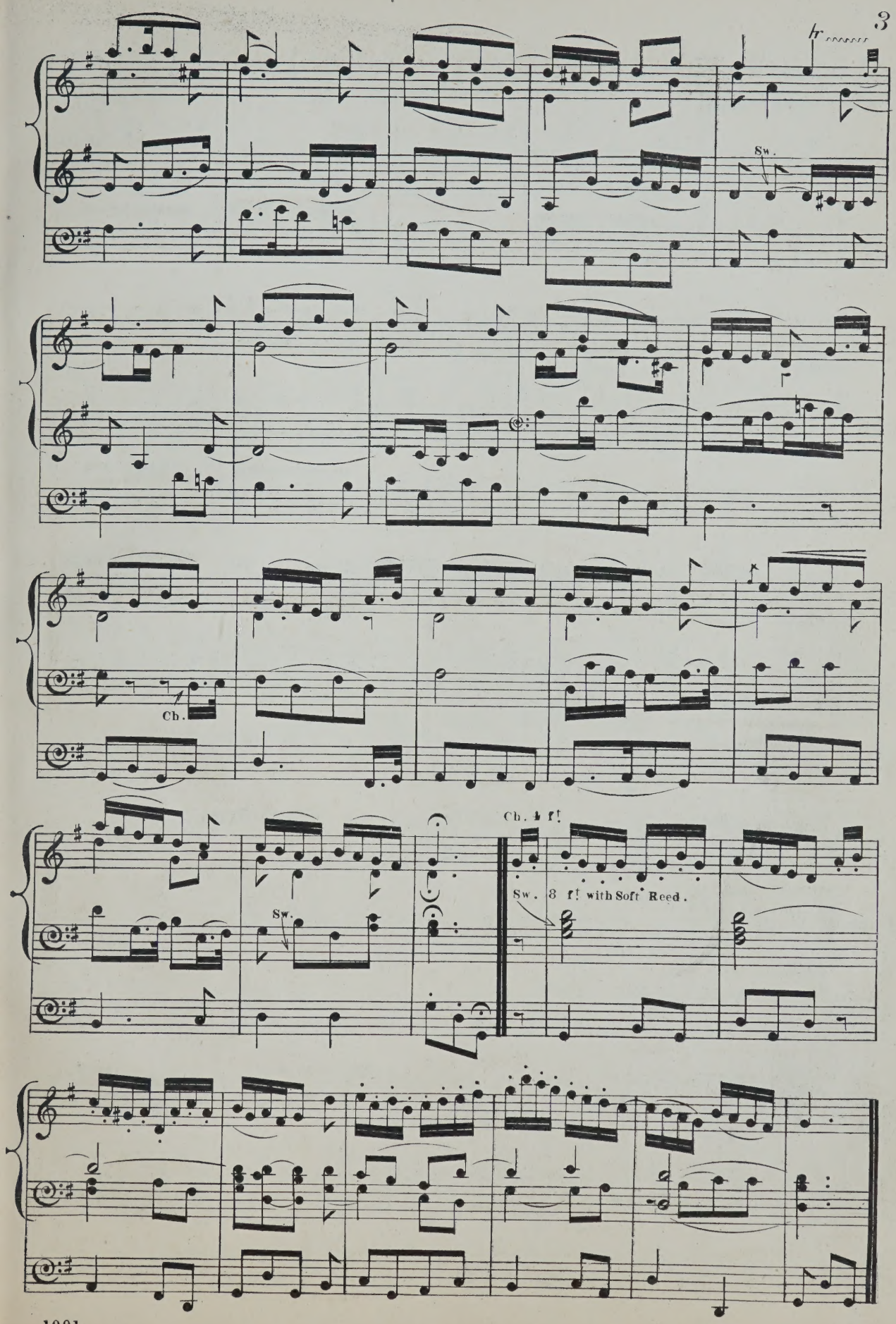
B/

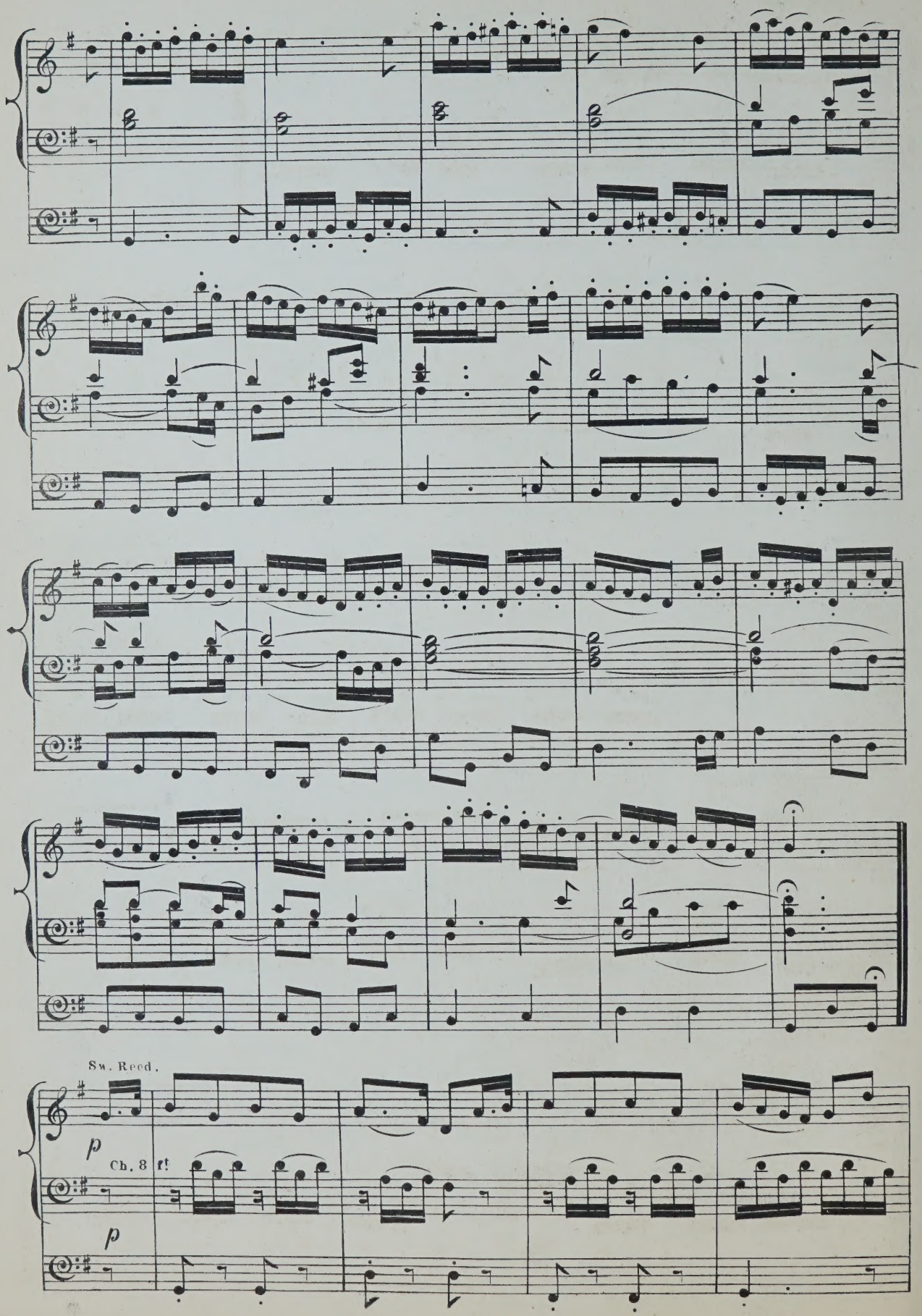
CARILLONS DE DUNKERQUE.

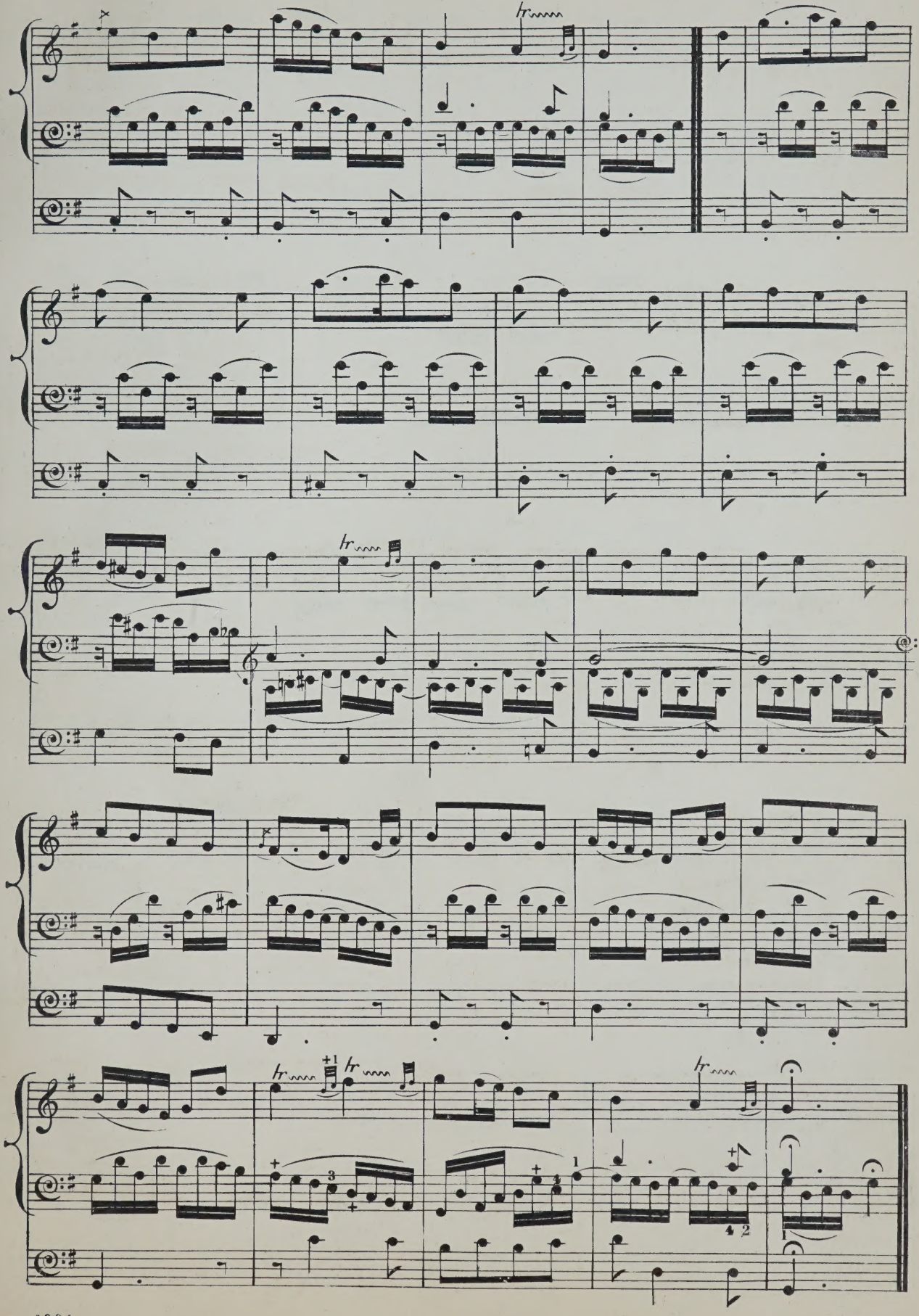
T. CARTER. CIRCA. 1780.

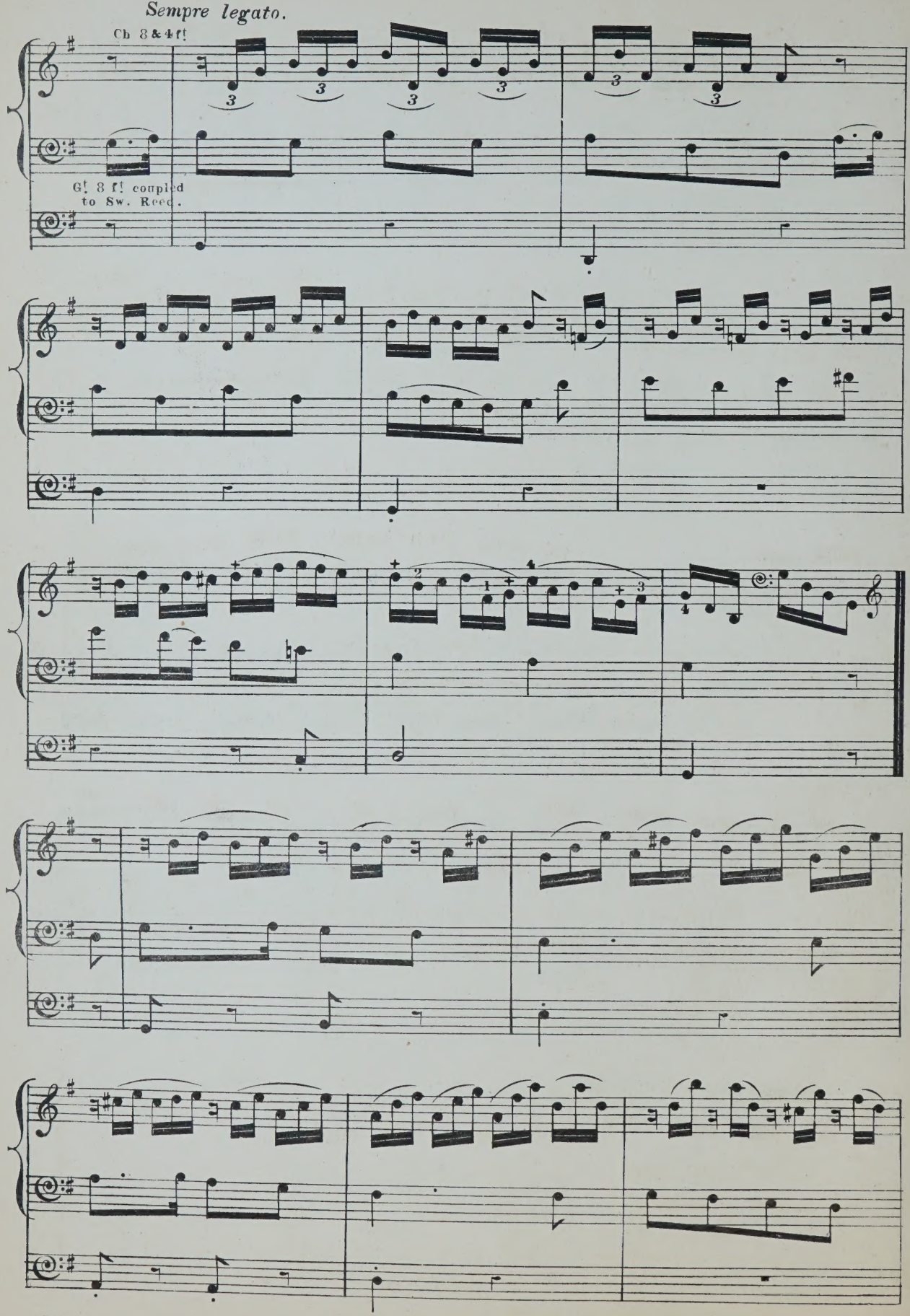
TRANSCRIBED FOR THE ORGAN BY
E. H. TURPIN.

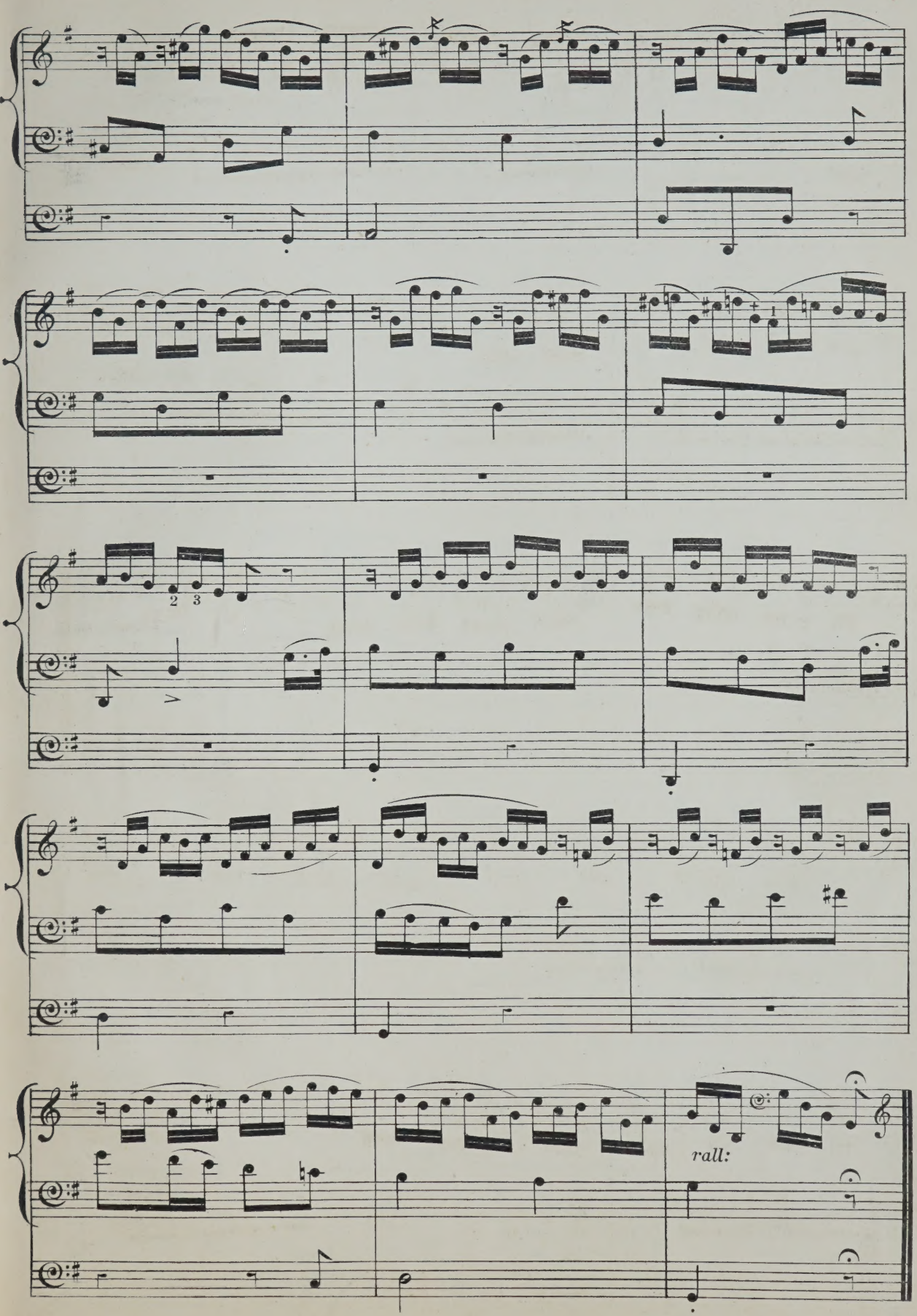


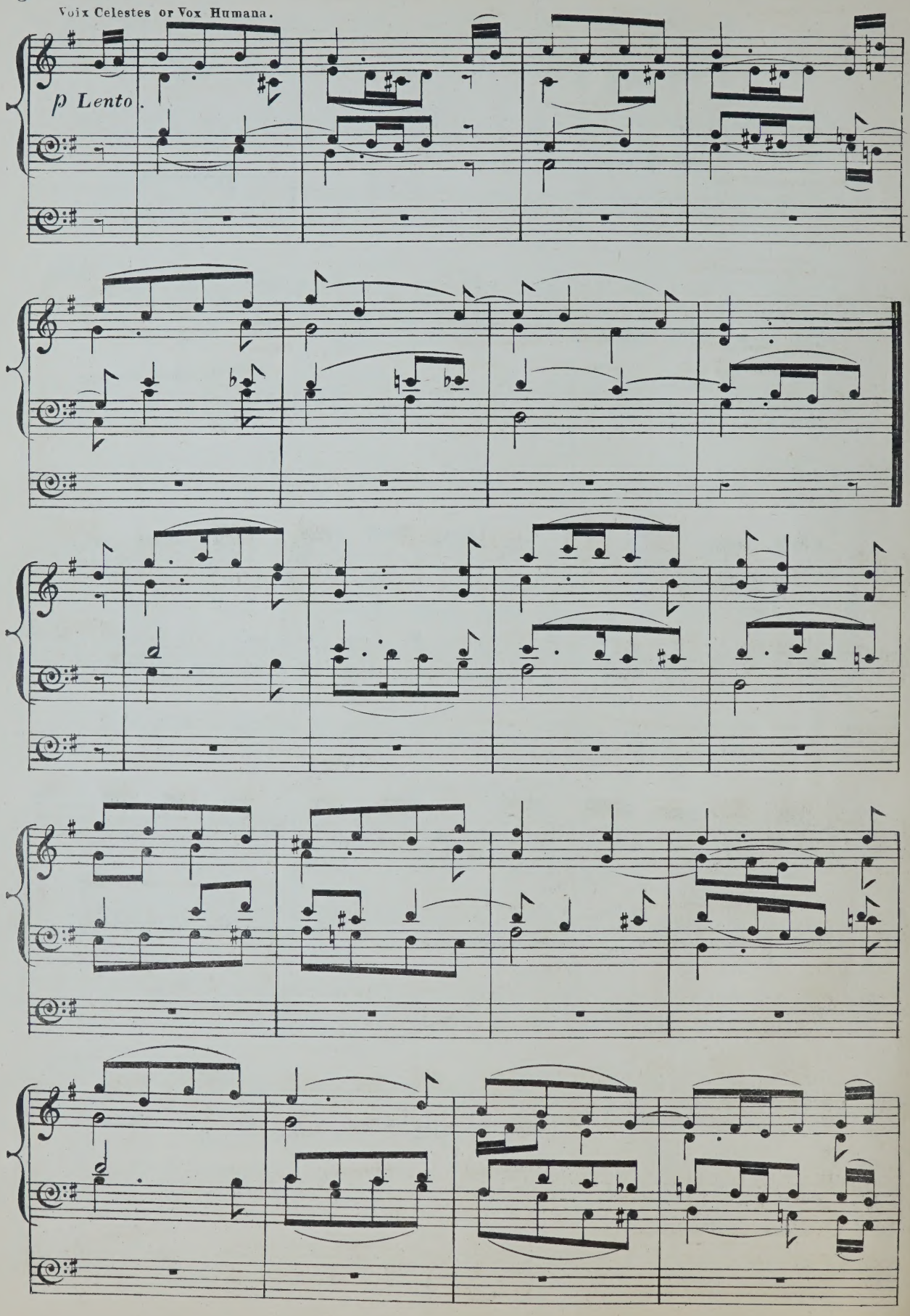

tr
Sw.
Ch.
Ch. 4 ft
Sw. 8 ft with Soft Reed.
Sw.

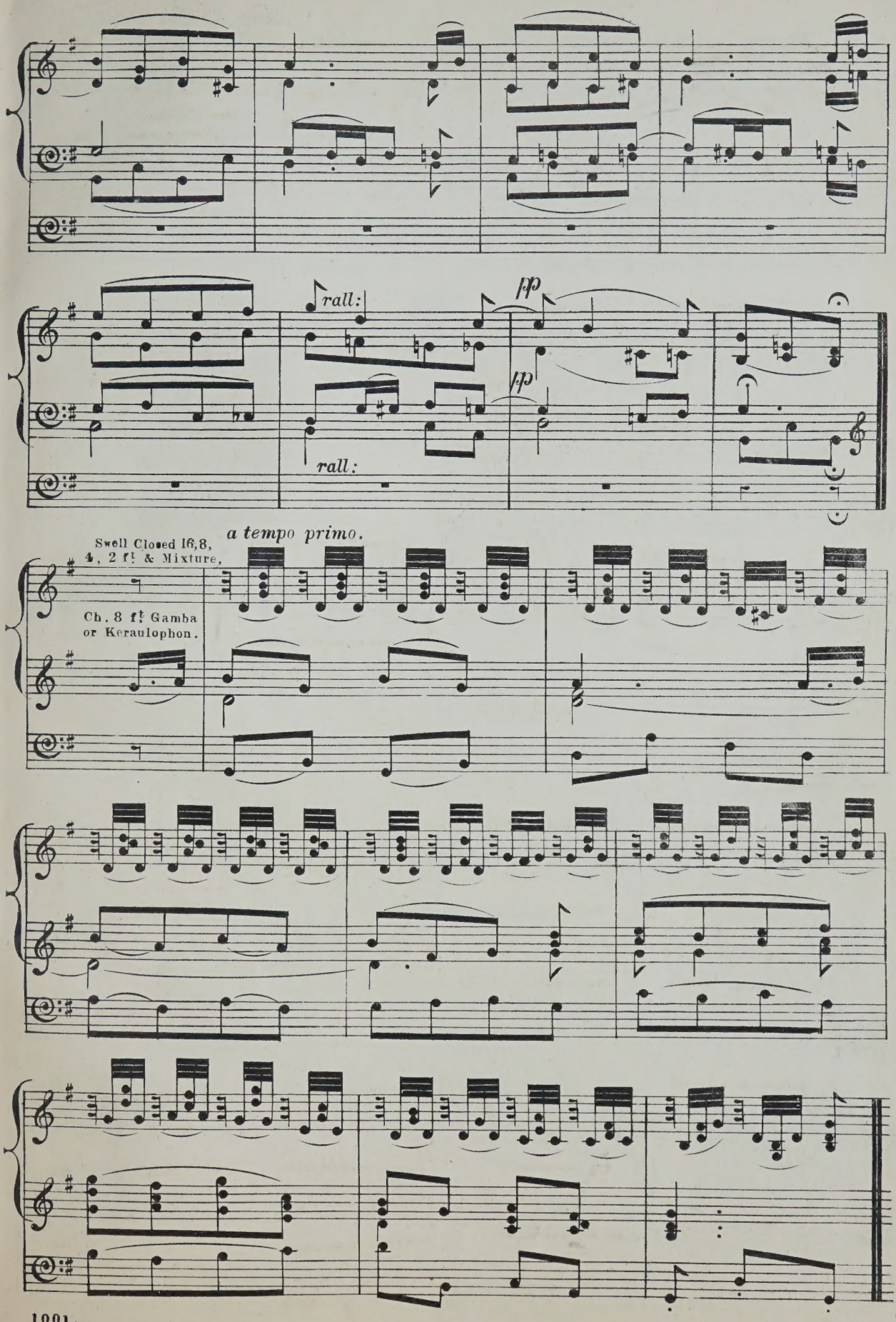

Sw. Reed.
p
Ch. 8 ft
p

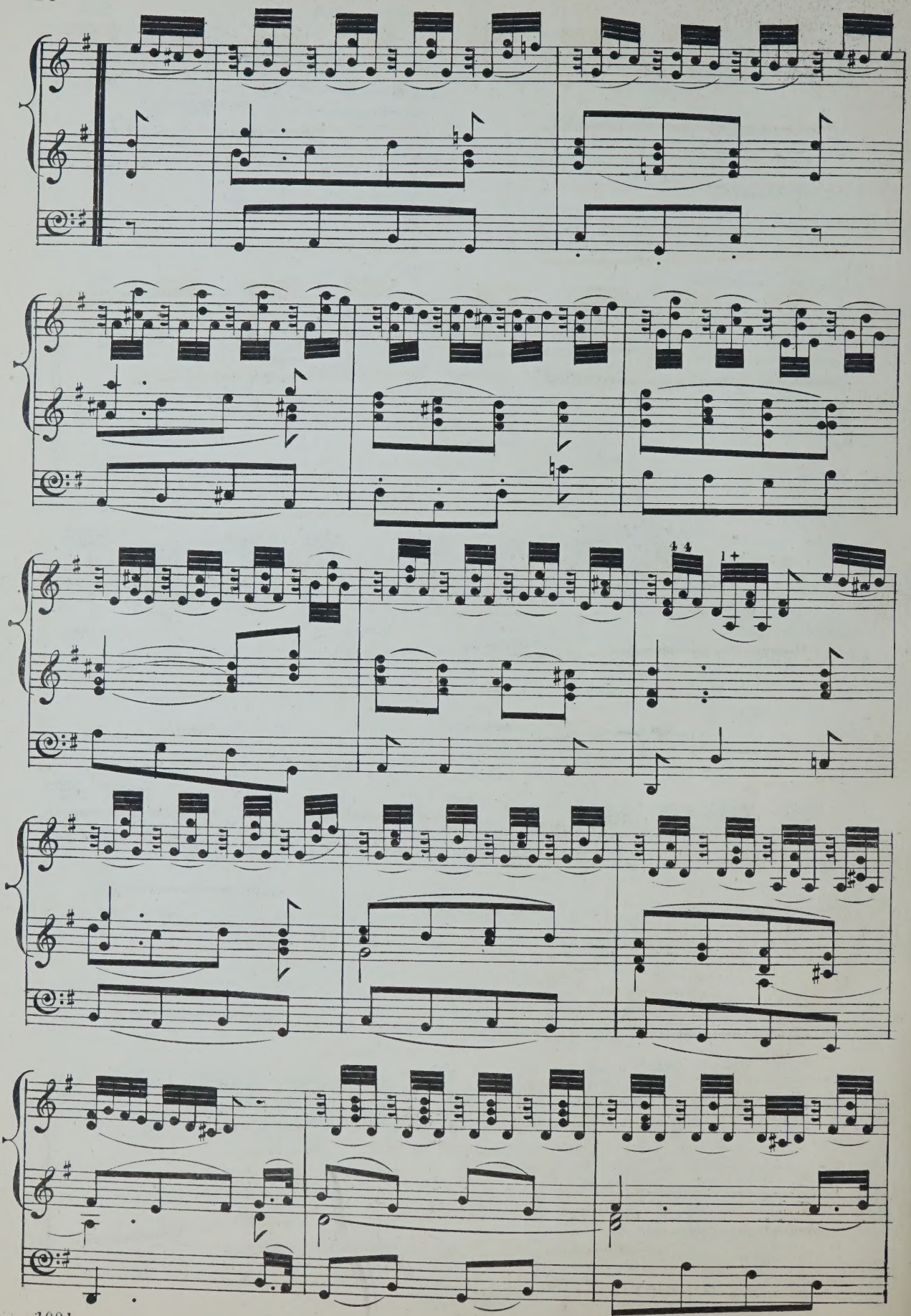


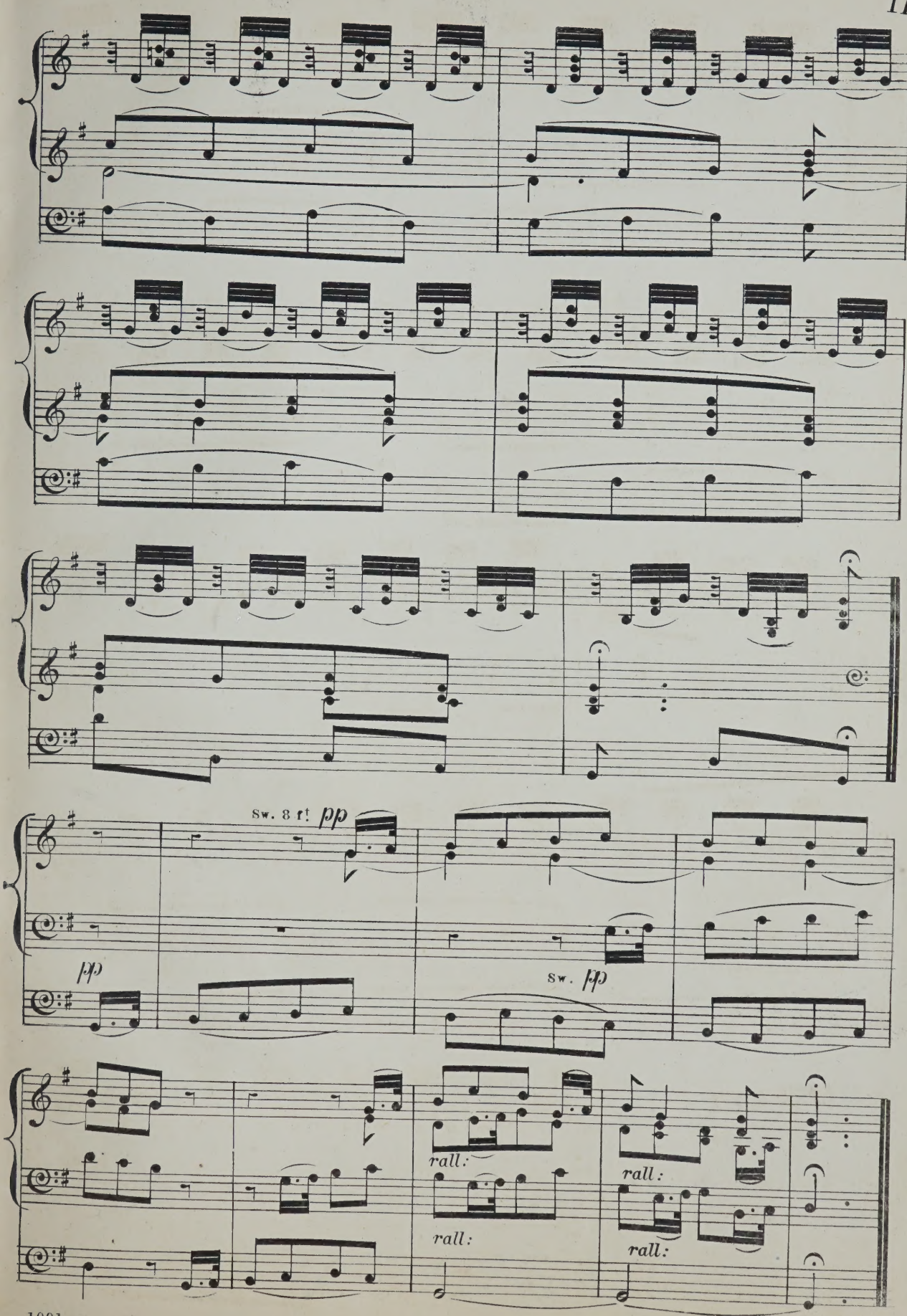

Sempre legato.
Ch 8&4ft
Gt 8 ft coupled
to Sw. Reed.


2 3
rall:


Voix Celestes or Vox Humana.
p Lento.


rall:
pp
pp
rall:
a tempo primo.
Swell Closed 16,8,
4, 2 ft & Mixture.
Ch. 8 ft Gamba
or Keraulophon.



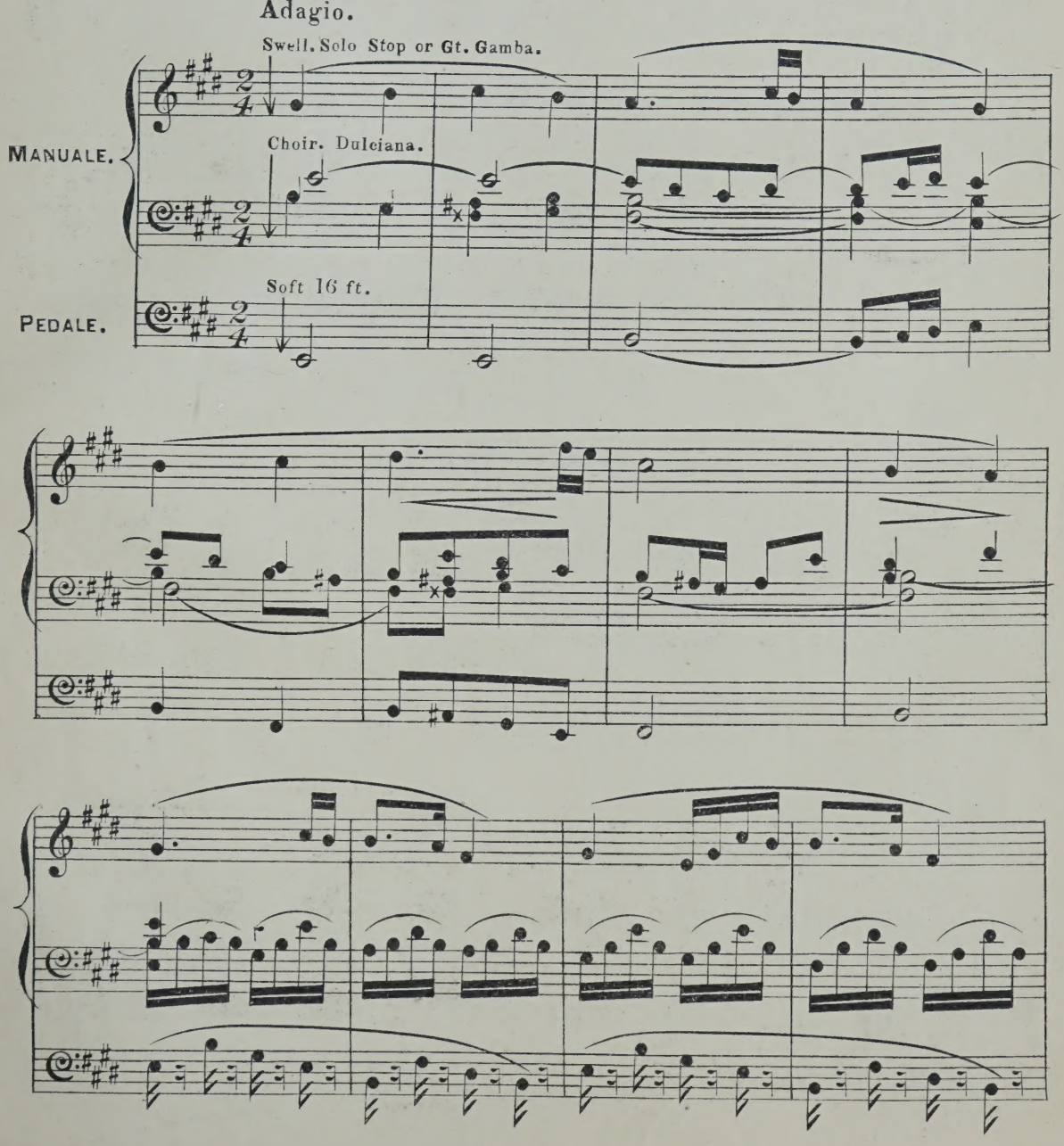

Sw. 8 ft
pp
pp
Sw.
pp
rall:
rall:
rall:
rall:

THE PRAYER FROM "DER FREISCHÜTZ"

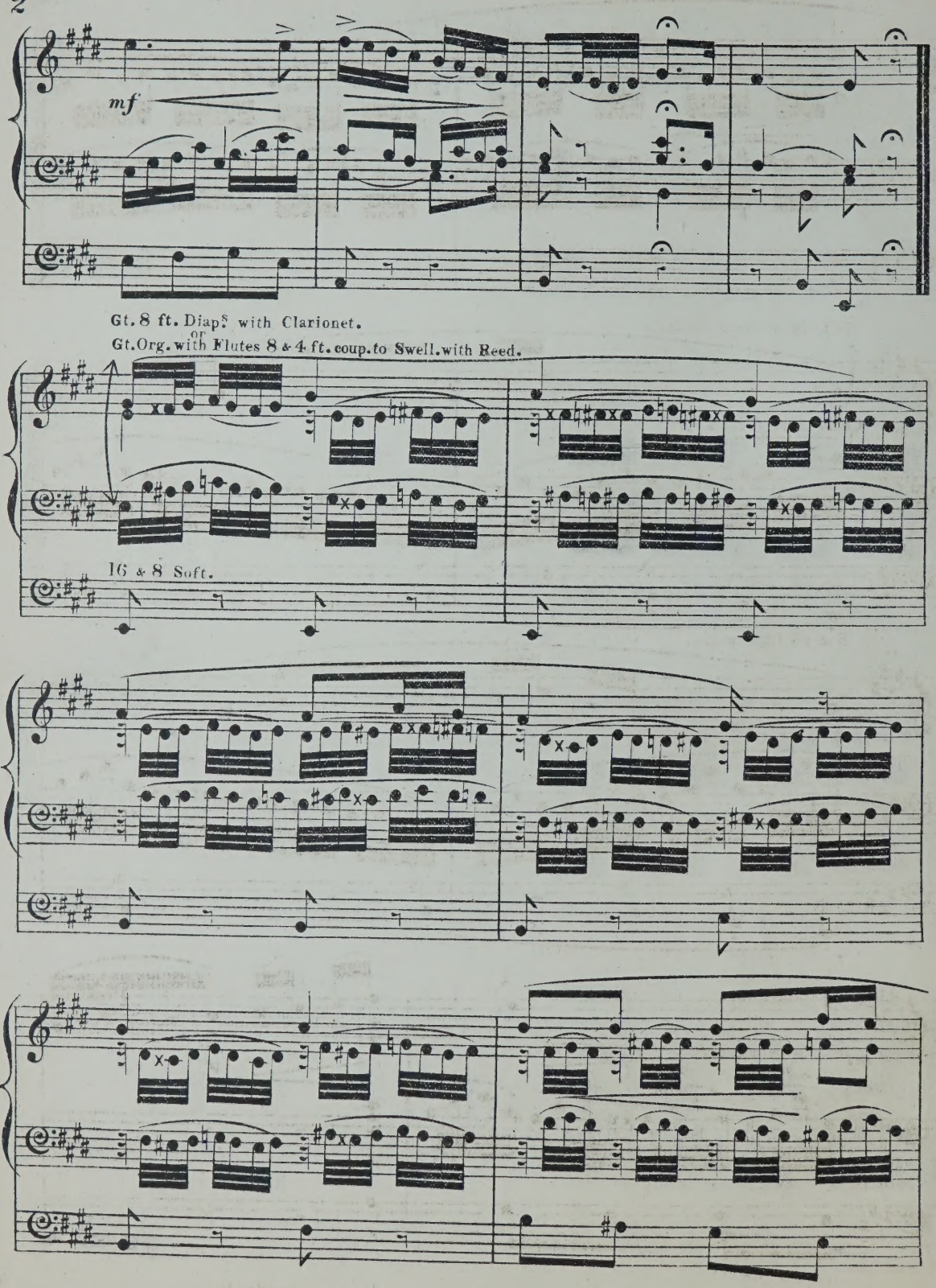
ARRANGED FOR THE ORGAN

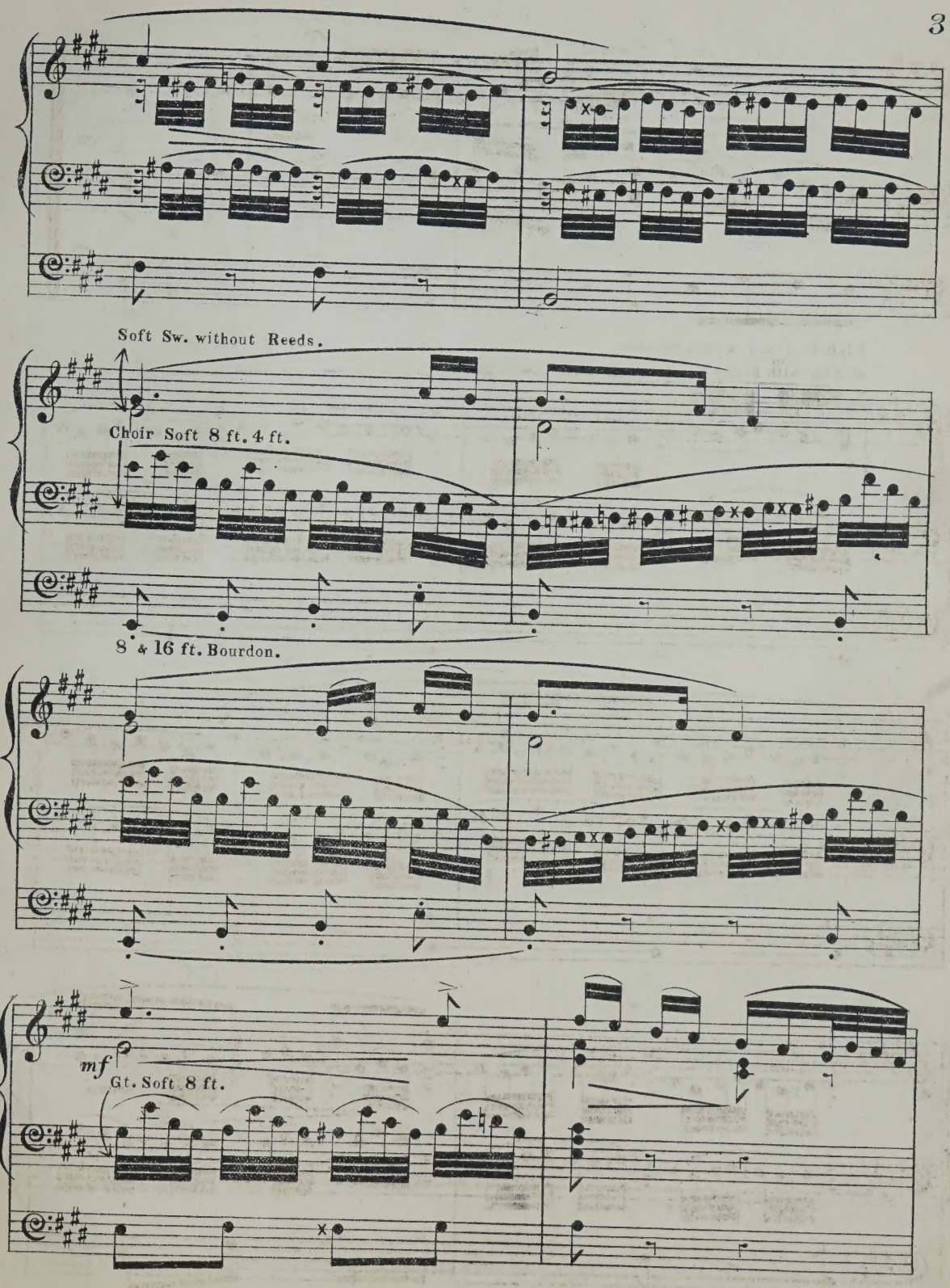
BY

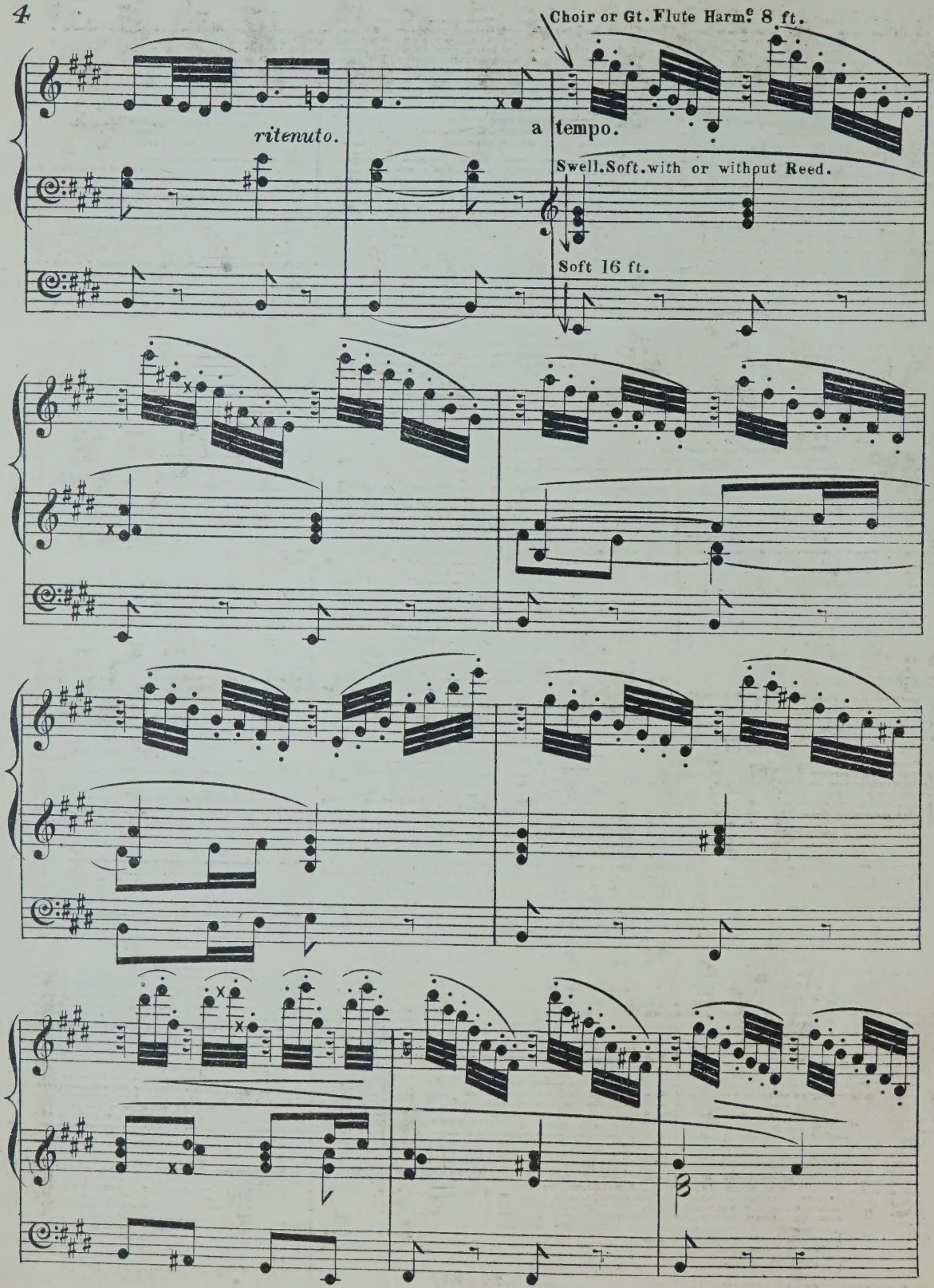
W. B. CHINNER.

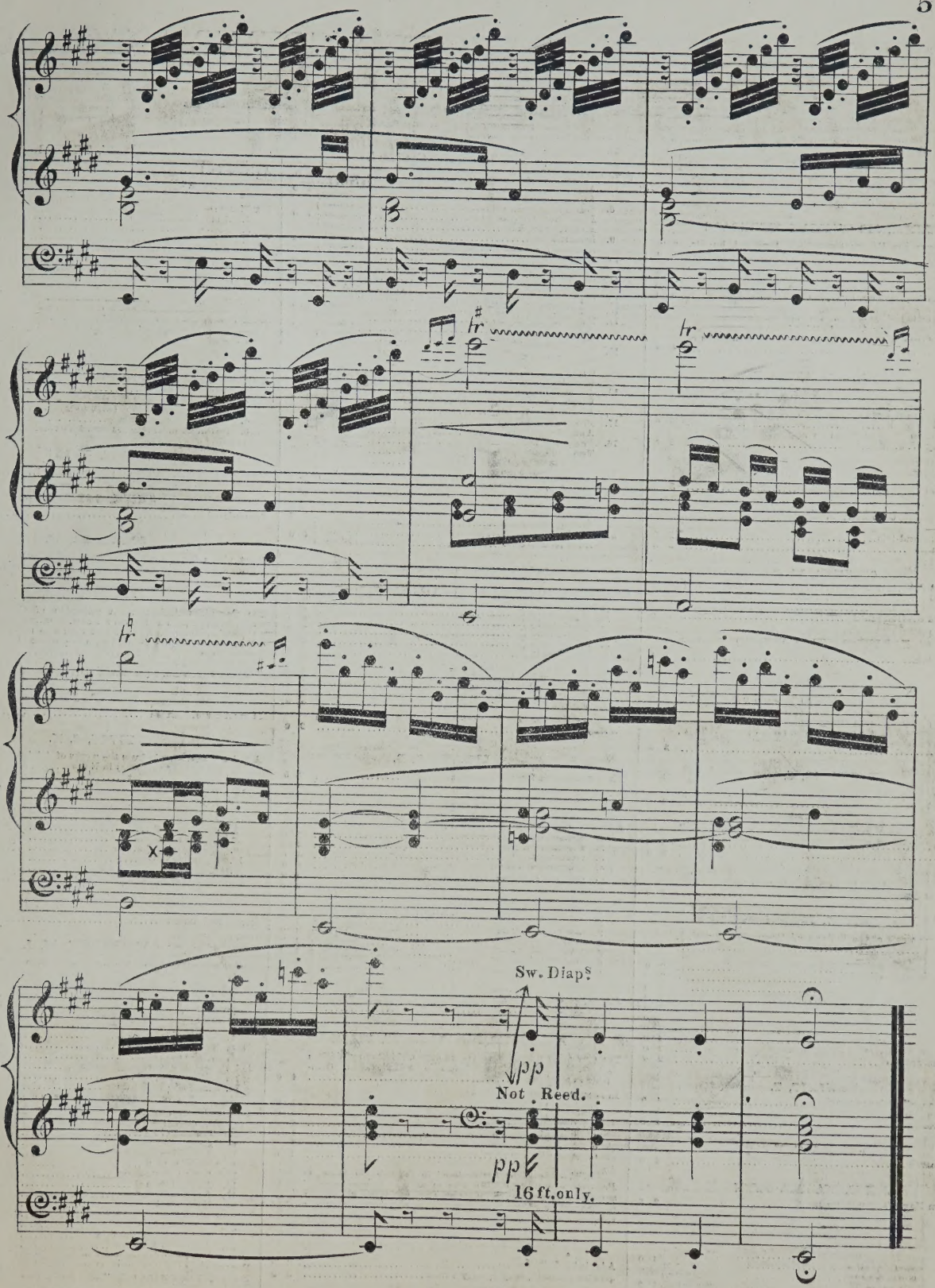


(E A. Nº 16,145)


mf
Gt. 8 ft. Diap.s with Clarionet.
or
Gt. Org. with Flutes 8 & 4 ft. coup. to Swell. with Reed.
16 & 8 Soft.


Soft Sw. without Reeds.
Choir Soft 8 ft. 4 ft.
8 & 16 ft. Bourdon.
mf
Gt. Soft 8 ft.


Choir or Gt. Flute Harm.c 8 ft.
ritenuto.
a tempo.
Swell. Soft. with or without Reed.
Soft 16 ft.


tr
tr
tr
Sw. Diap.s
pp
Not . Reed.
pp
16 ft. only.

ORGAN MUSIC

PUBLISHED BY

EDWIN ASHDOWN, HANOVER SQUARE, LONDON.

BATISTE, EDOUARD

A Selection of his Compositions. Edited by William Spark, Mus. Doc., Organist of the Town Hall, Leeds. Nos. 1 to 80. For details see General Catalogue.

BENNETT, SIR WILLIAM STERNDALE

	s.	d.
Barcarolle, from the Fourth Concerto. Arranged by Dr. Steggall	4	0
Barcarolle, from the Fourth Concerto. Arranged by Dr. Westbrook	4	0
Andante cantabile, from op. 17. Arranged by Dr. Steggall	3	0
Andante cantabile, from op. 17. Arranged by Dr. Garrett	3	0

BEST, W. T.

Fantasia and fugue in A minor, from the pianoforte works of J. S. Bach	4	0

BISHOP, SIR HENRY R.

Grand march (Allegro maestoso) in E flat, from an unpublished work. Arranged by W. J. Westbrook	3	0
Largo cantabile in C, from an unpublished quartett. Arranged by W. J. Westbrook	2	6
Solemn march in C minor, from an unpublished symphony. Arranged by W. J. Westbrook	2	0

BLAKELEY, W. A.

Cujus animam (Stabat Mater of Rossini)	3	0

CALKIN, J. BAPTISTE

Two Pieces :—

1. Minuet and trio	2	0
2. Andante	2	0

CHINNER, W. B.

Andante in A flat	4	0
Andante in G	2	0
Offertoire in D flat major	4	0
Second grand offertoire in C	5	0

FAREBROTHER, BERNARD

Andante cantabile	2	6

GAUNTLETT, DR.

The heavens are telling. Chorus from Haydn's "Creation"	3	0
Overture to Spohr's oratorio "The last judgment"	4	0

GILHOLY, BARRY M.

Larghetto	2	0

GOUNOD, C.

A selection from the Festival mass for St. Cecilia's day. Arranged by E. Clare	3	0

GRANT, LIEUTENANT GENERAL SIR HOPE

Voluntaries	3	0
Elégie	2	6

GROVER, GEORGE F.

Marche Canadienne	3	0

HAYDN, JOSEPH

The last seven words of the Redeemer. Transcribed by W. J. Westbrook	12	0

Or in separate numbers :—

Introduction	2	0
1. Pater! dimitte illis	2	0
2. Amen dico tibi	2	0
3. Mulier ecce filius tuus	2	0
4. Eli, Eli, lama sabachthani	2	0
Intermezzo	2	0
5. Sitio	2	0
6. Consummatum est	2	0
7. Pater in manus tuas commendo spiritum meum	2	0
Il terremoto	2	0

HEWLETT, T.

Introduction, offertoire and fugue	4	0
Second offertoire	4	0
Third offertoire	4	0

JONES, T. H.

Military march	4	0

JONES, WALTER OWEN

Largo from Haydn's symphony No. 8	2	6

KILNER, THOMAS

Voluntaries (original and selected) :—

1. Introduction and andante ... T. Kilner Andante tranquillo ... T. Kilner	3	0
2. A four-part melody ... T. Kilner Gratias agimus tibi ... Pergolesi	3	0
3. Slow movement adapted from ... Haydn Cantabile movement ... T. Kilner		
Adagio from sonata pathétique ... Beethoven Pastorale Symphony ("Messiah") ... Händel	3	0
4. Festival march ... T. Kilner Gloria in excelsis ... Pergolesi	3	0
5. Funeral march ... T. Kilner Gloria in excelsis (12th Mass) ... Mozart	3	0
6. Let the bright seraphim ... Händel Larghetto in E flat ... T. Kilner	3	0

KILNER, THOMAS.—*Continued.*

Voluntaries.—*Continued.*

7. Andante sostenuto ... T. Kilner Agnus Dei (1st Mass) ... Mozart	3	0
8. Slow movement in G ... T. Kilner I will extol Thee, O God ... T. Kilner Andante cantabile ... T. Kilner	3	0
9. Bridal march ... T. Kilner Andante from 2nd symphony ... Mozart	3	0
10. Allegretto ... T. Kilner Andante from sonata in G ... Beethoven	3	0
11. Jubilant march ... T. Kilner Slow movement from a violin sonata ... Beethoven	3	0
12. Six sketches (first set) ... T. Kilner	3	0
13. Six sketches (second set) ... T. Kilner	3	0
14. Thanksgiving march ... T. Kilner Andante cantabile ... T. Kilner Fragment for an extempore ... T. Kilner	3	0
15. Theme for diapasons ... T. Kilner My heart ever faithful ... Bach Children's evening hymn ... T. Kilner Carol for Eastertide ... T. Kilner	3	0
16. Andante larghetto ... T. Kilner Larghetto pietoso ... T. Kilner Allegretto pastorale ... T. Kilner	3	0
17. Processional march ... T. Kilner Andante grazioso ... T. Kilner	3	0
18. Praise the Lord, hallelujah ... T. Kilner Two four-part melodies for diapasons ... T. Kilner Sacred melody (without words) ... T. Kilner	3	0
19. Andante molto moderato ... T. Kilner Agnus Dei ... T. Kilner	3	0
20. Andante maestoso ... T. Kilner Andantino cantabile ... T. Kilner	3	0
21. Andantino tranquillo ... T. Kilner Andante cantabile ... T. Kilner	3	0
22. Triumphal march ... T. Kilner Andante cantabile ... T. Kilner	3	0

LEFÉBURE-WÉLY

Compositions for the organ. Selected and edited by William Rea :—

1. Offertoire in B flat	4	0
2. Offertoire in F	5	0
3. Offertoire in C	4	0
4. Offertoire in G	5	0
5. Offertoire in A	3	0
6. Offertoire in C	5	0
7. Three andantes	3	0
8. Cantabile, largo, and andante	3	0
9. Offertoire in G minor	3	0
10. Fugue in D minor	2	6
11. Funeral march	3	0
The hymn of nuns. Andante (extracted from No. 7 of above series)	2	0

LISSANT, G. B.

Three movements from the works of Dussek	3	0

LOTT, EDWIN M.

A series of organ pieces in various styles :—

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2. Fanfare in E flat	3	0
3. Offertoire in D	4	0
4. Offertoire (en forme de Marche) in B flat	4	0
5. Offertoire (en forme de Marche) in G	3	0
6. Offertoire (en forme de Marche) in F	4	0

Popular Pieces—Transcriptions :—

1. Chant du paysan ... A. Rendano	3	0
2. Marche des bardes ... E. Mack	3	0
3. Air de Louis XIII. ... H. Ghys	3	0
4. Eleventh nocturne (G minor) ... F. Chopin	3	0
5. Marche des troubadours ... H. Roubier	3	0
6. Parfait amour. Romance ... E. L. Hime	3	0
7. Marche des pompiers ... M. Watson	3	0
8. Eloquence. Melody ... Sydney Smith	3	0
Ave Maria of Felix Mendelssohn-Bartholdy. Arranged from the score	3	0

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5. Andante con moto in B minor	1	0
6. Andante in D	1	0

NOTE.—The editor has ventured to indicate the Stops, or Registers to be used in this edition in the way he would himself adopt in playing these favourite movements on ordinary English Organs; and also in consequence of there being no such directions (that he is aware of) in any other issue.

PATTINSON, JAMES

Adagio by J. B. Cramer	3	0
Menuet romantique by Sydney Smith	3	0

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1. Rosamunde. Andante con moto	1	0
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5. Schäfers Klagelied. Moderato	2	0
6. Am Meere. Largo	1	0

RISELEY, THOMAS

Andante No. 1	3	0

SILAS, E.

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1. Andante non troppo ... in G minor	3	0
2. Marcia ... in B flat	4	0
3. Moderato ... in A	3	0
4. Pastorale ... in G	3	0
5. Meditation in a cathedral ... in E flat	3	0
6. Elegy ... in B flat minor	4	0
Adagio from Beethoven's sonata in C sharp minor	2	0

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4. Allegro moderato in A	3	6
5. Con moto moderato (en forme d'ouverture) in D minor	4	0

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SPARK, DR. W.

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Nine New Organ Voluntaries, and one adapted from Agnus Dei, Mozart's Mass No. 6 (extracted from the above work)	5	0

STORER, JOHN

In memoriam. March	2	6

TOVEY, C. H.

A series of movements from the works of Adolph Henselt :—

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2. Allegretto in B flat	2	0
3. Allegretto in A	2	0
4. Andantino in G	2	0
5. Lento (Elégie) in B minor	2	0
6. Andante con moto in B flat	2	0
7. Andante in F	2	0
8. Lento in B flat minor	2	0
9. Larghetto in C minor	2	0
10. Moderato in G	2	0
11. Allegretto cantabile in F minor	2	0
12. Marche Hongroise in A minor	2	0

WEBBER, T. N.

Recessional march	3	0

WESTBROOK, W. J.

Twelve movements from the works of Stephen Heller :—

1. Allegretto con moto in E minor	1	0
2. Allegretto con moto in G	1	0
3. Andantino in E	1	0
4. Allegretto in E minor	1	0
5. Andante con moto in G	1	0
6. Moderato in C minor	1	0
7. Andante in C	1	0
8. Assai moderato in F	1	0
9. Allegro in D	1	0
10. Andante quasi allegretto in E	1	0
11. Andantino in F	1	0
12. Moderato in D minor	1	0
The twelve movements complete in one book	7	6

A second series of twelve movements from the works of Stephen Heller :—

13. Più lento in A	1	0
14. Allegretto grazioso in G	1	0
15. Andantino con tenerezza in B flat	1	0
16. Andante in B	1	0
17. Adagio in F minor	1	0
18. Andantino in C	1	0
19. Andante in A flat	1	0
20. Vivace in A	1	0
21. Lento con tenerezza in G	1	0
22. Allegretto in A minor	1	0
23. Allegretto comodo in A	1	0
24. Allegro in A minor	1	0
The twelve movements complete in one book	7	6
For unto us a child is born. Chorus (Händel)	3	0
Hallelujah chorus from the "Mount of Olives" (Beethoven)	3	0

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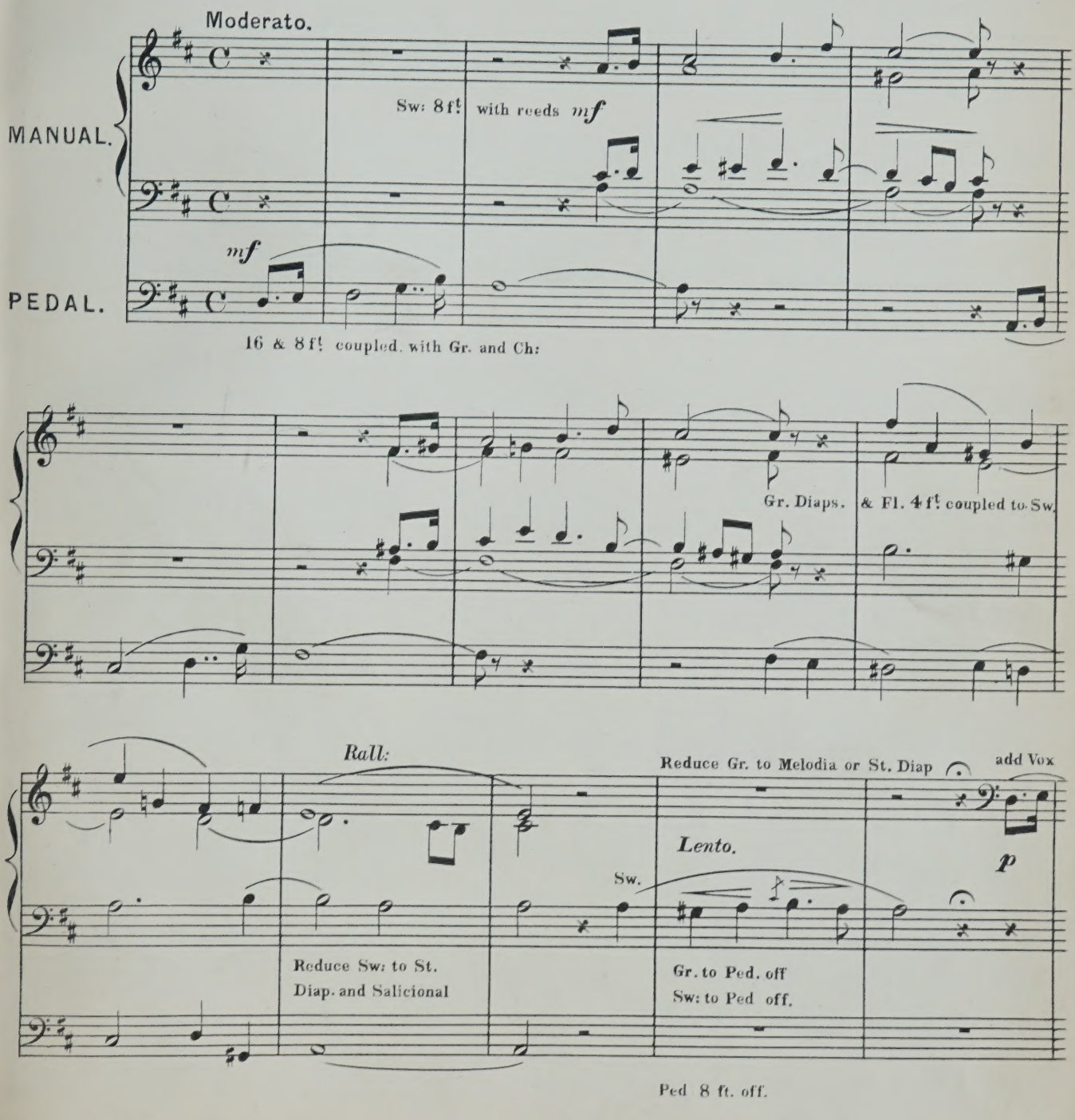
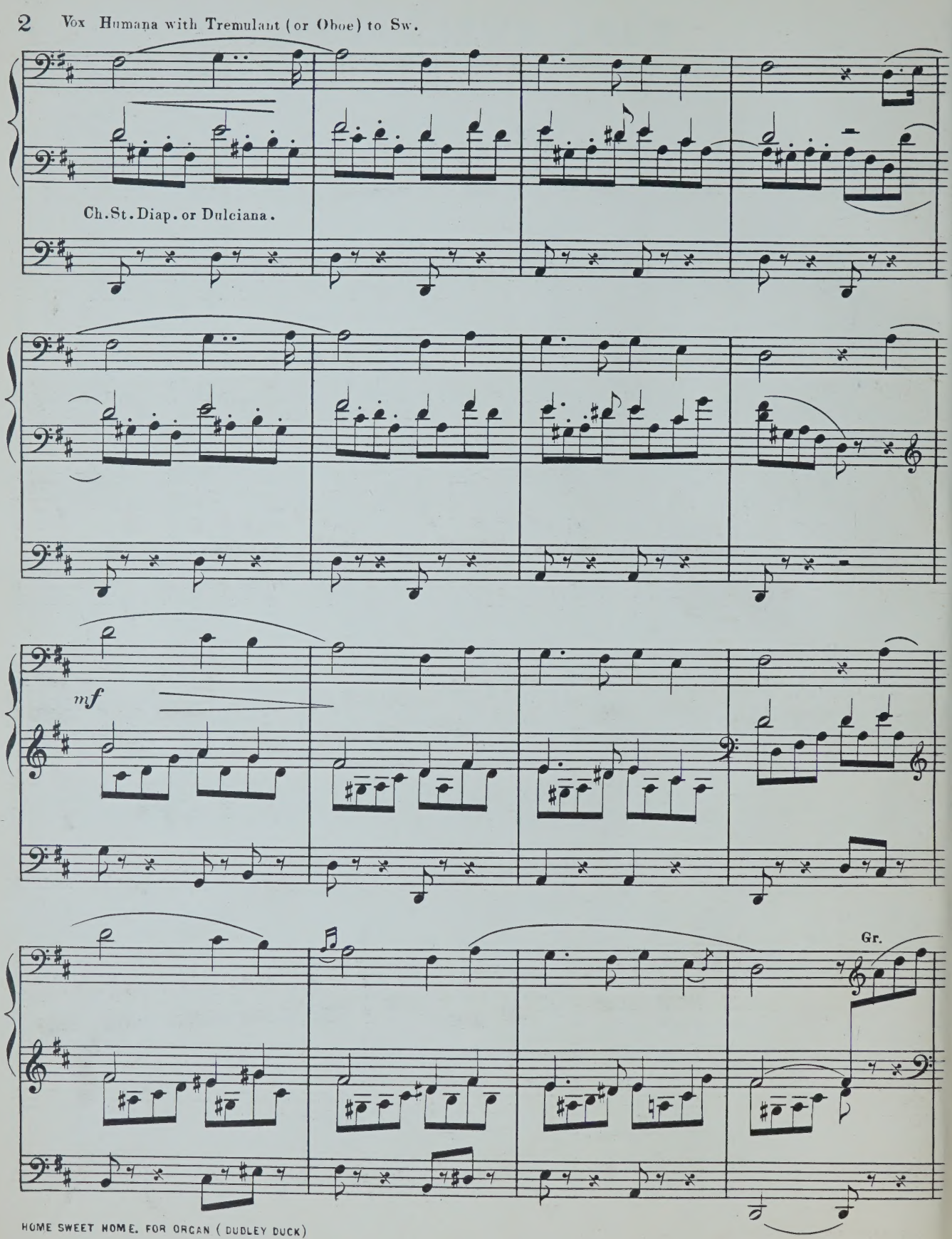
HOME, SWEET HOME.

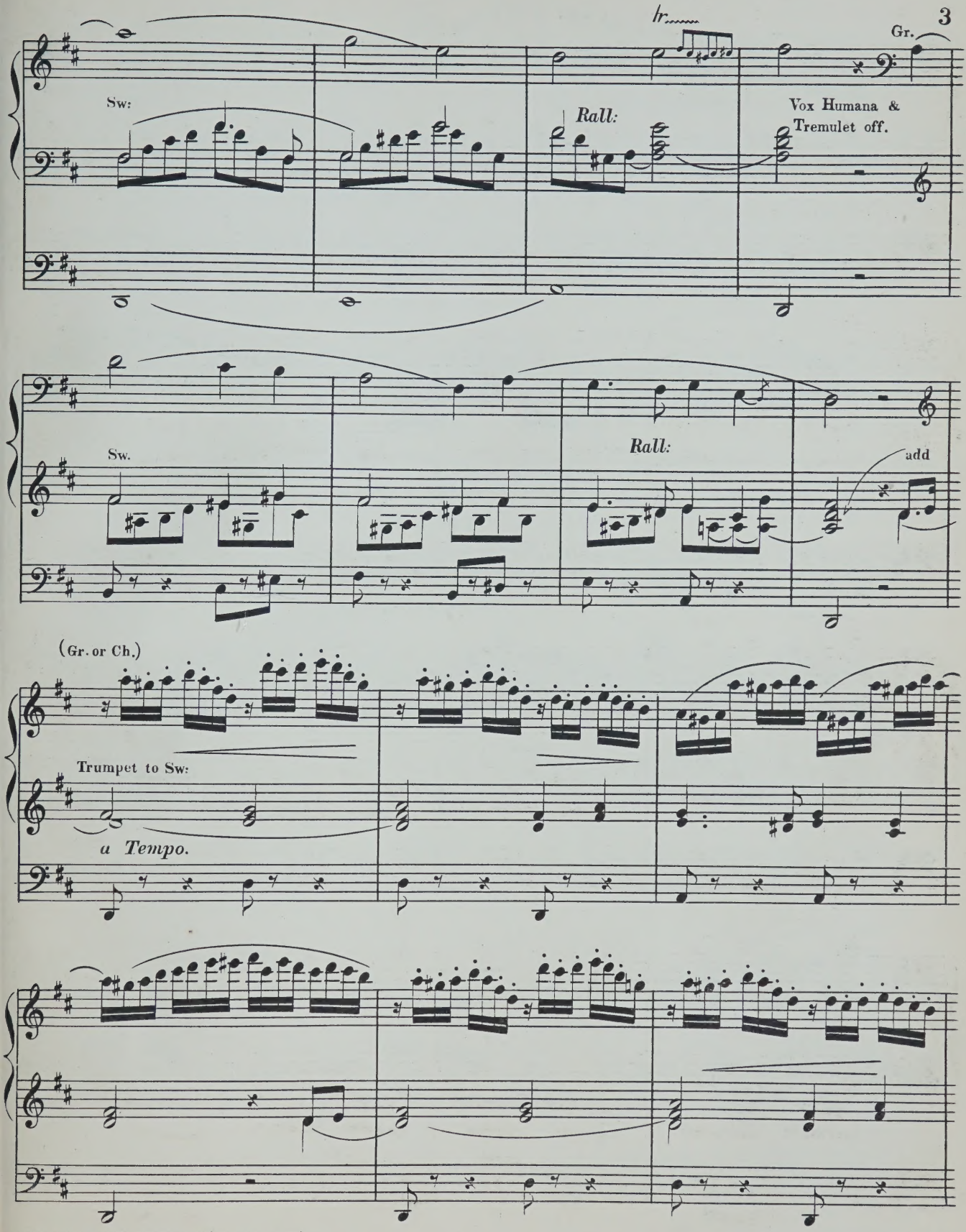
TRANSCRIPTION.

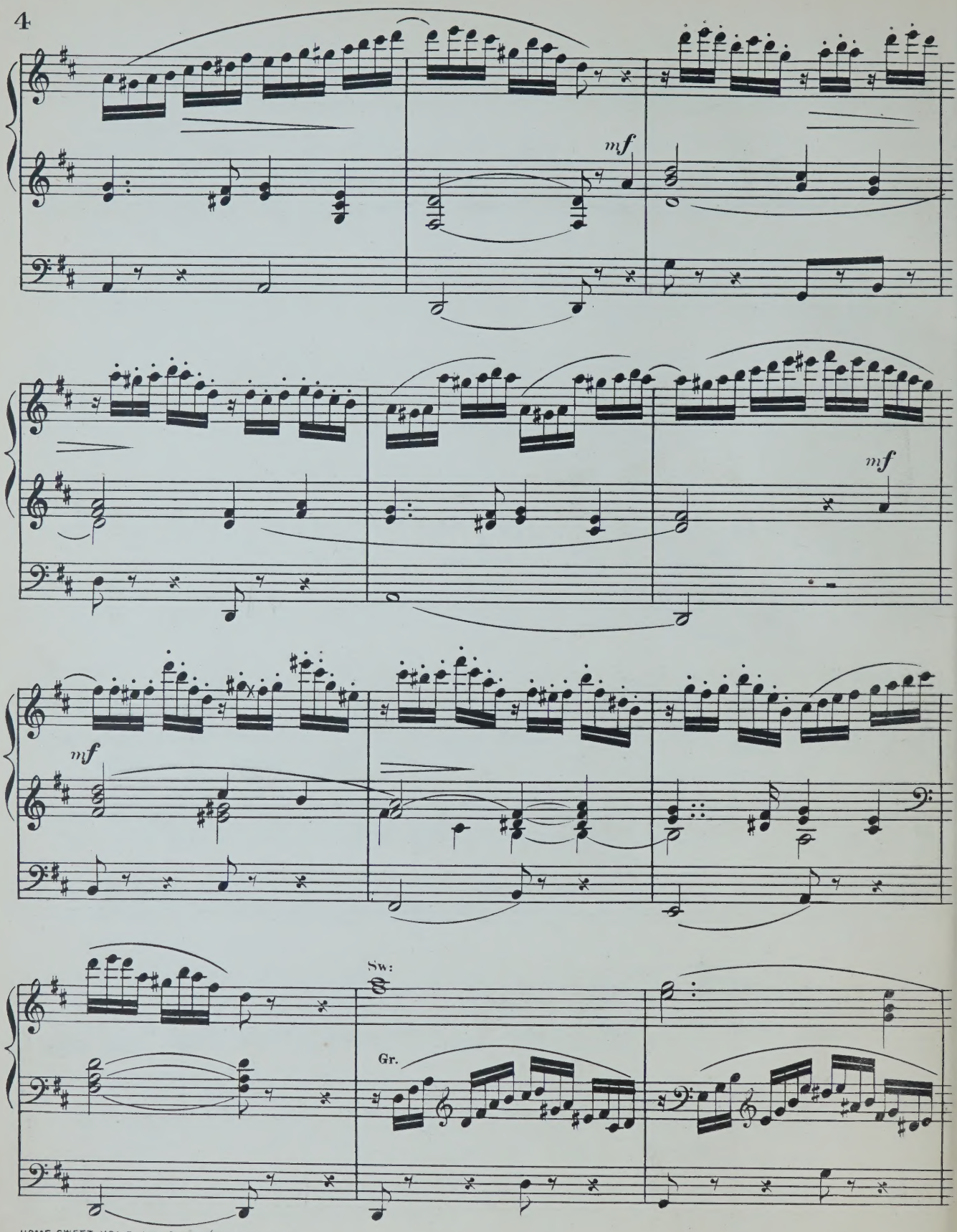
FOR ORGAN.

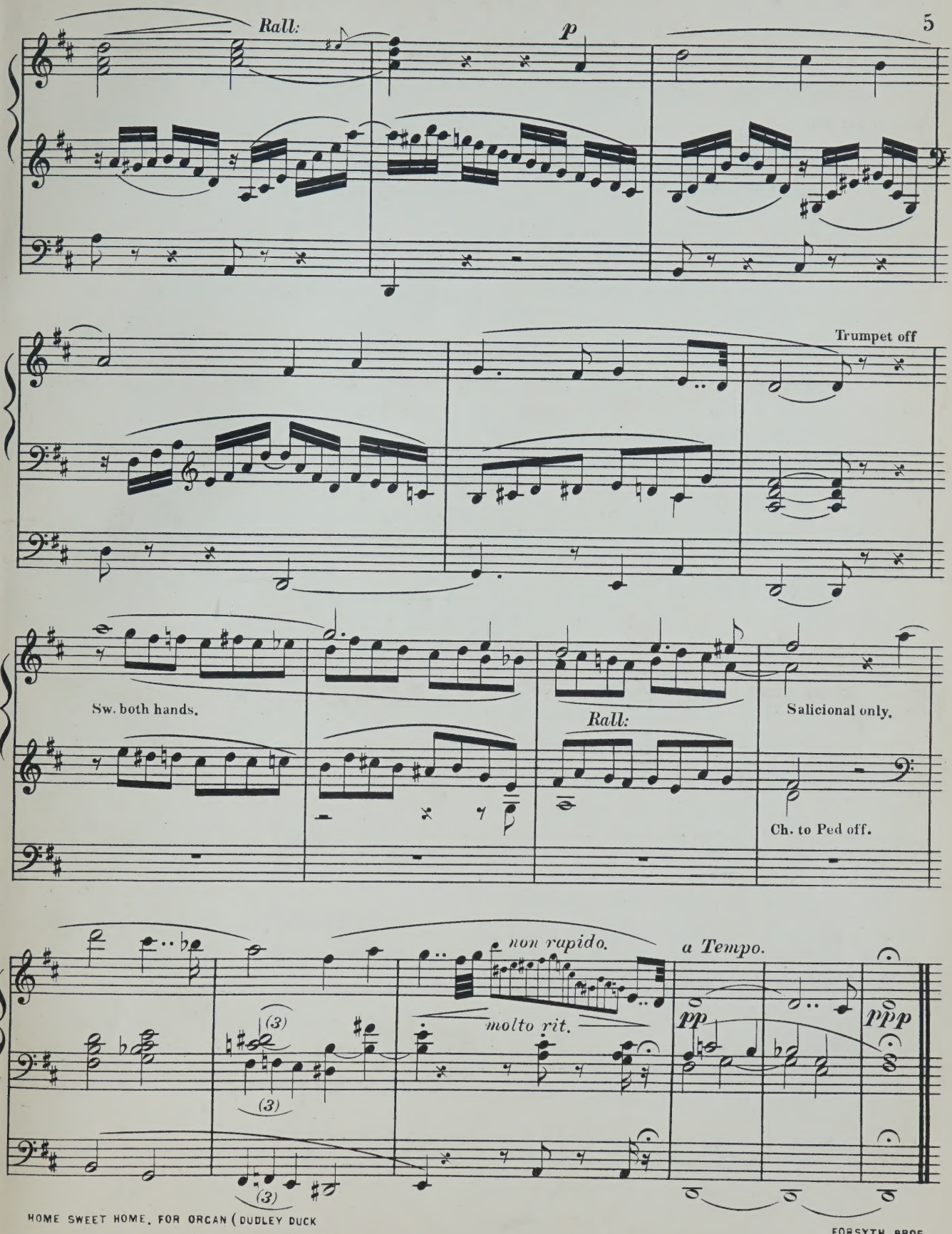
DUDLEY BUCK.




Vox Humana with Tremulant (or Oboe) to Sw.
Ch. St. Diap. or Dulciana.
mf
Gr.


lr.
Gr.
Sw:
Rall:
Vox Humana &
Tremulet off.
Sw.
Rall:
add
(Gr. or Ch.)
Trumpet to Sw:
a Tempo.


mf
mf
mf
Sw:
Gr.


Rall:
p
Trumpet off
Sw. both hands.
Rall:
Salicional only.
Ch. to Ped off.
non rapido.
molto rit.
a Tempo.
pp
ppp
(3)
(3)
(3)

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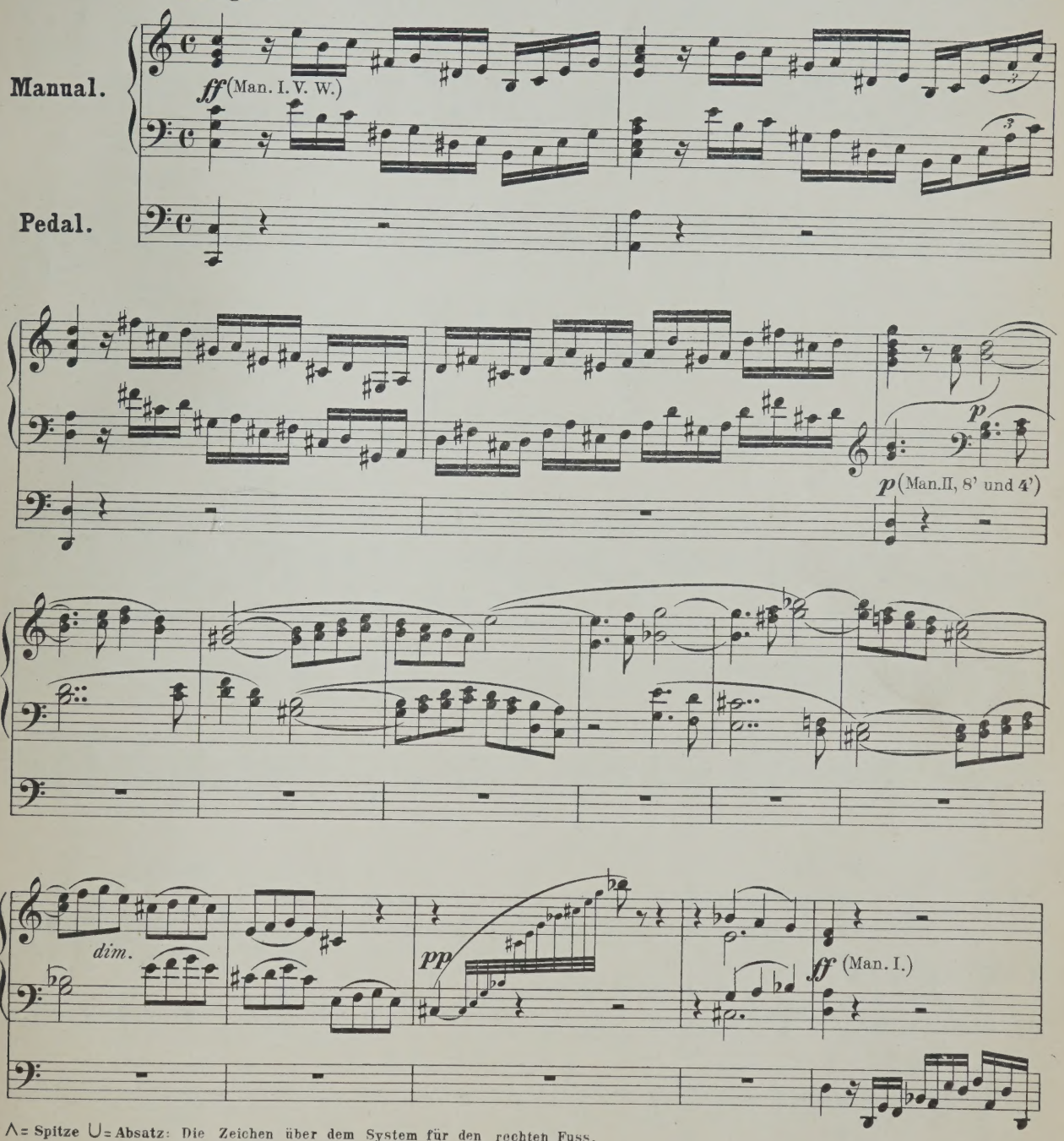
Variationen

über das Volkslied:

„God save the Queen."

Allegro.

S. de Lange, Op. 34.



∧= Spitze ∪= Absatz: Die Zeichen über dem System für den rechten Fuss.
Die Zeichen unter dem System für den linken Fuss.

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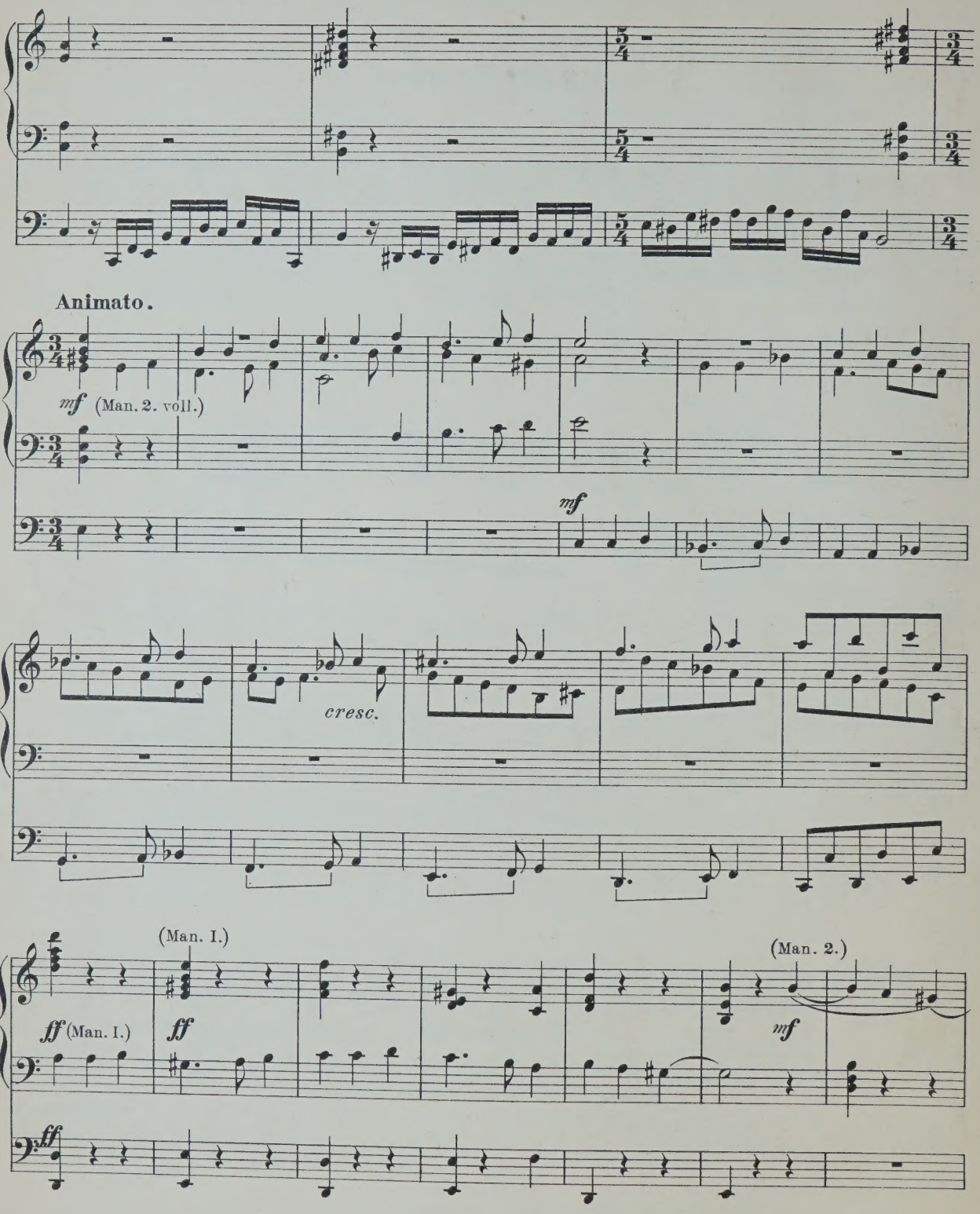
Animato.
mf (Man. 2. voll.)
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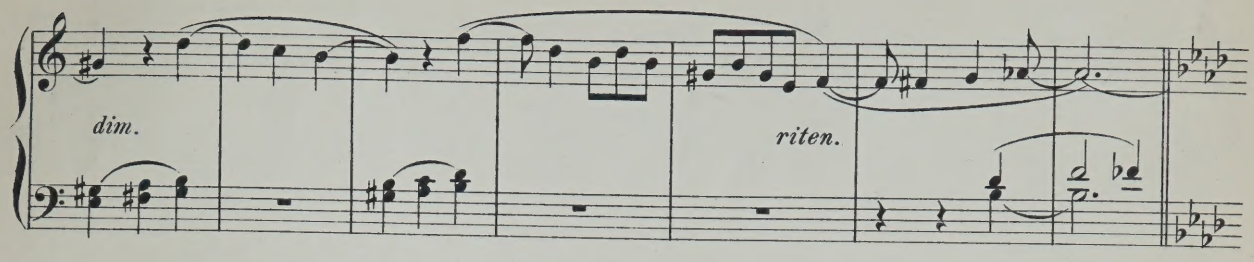
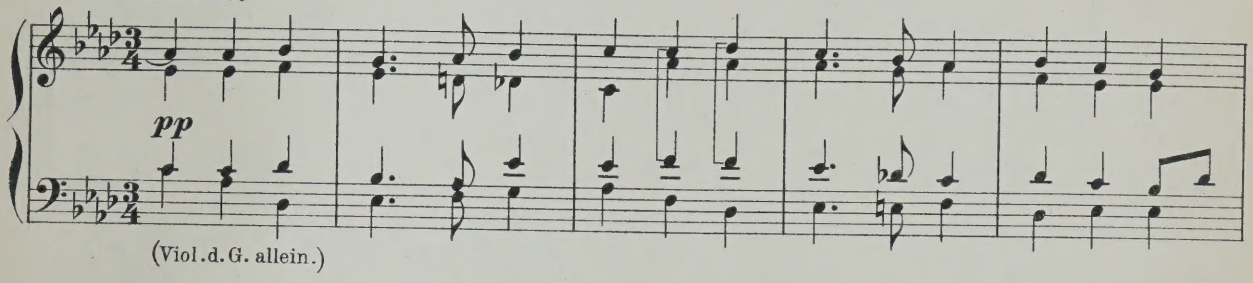
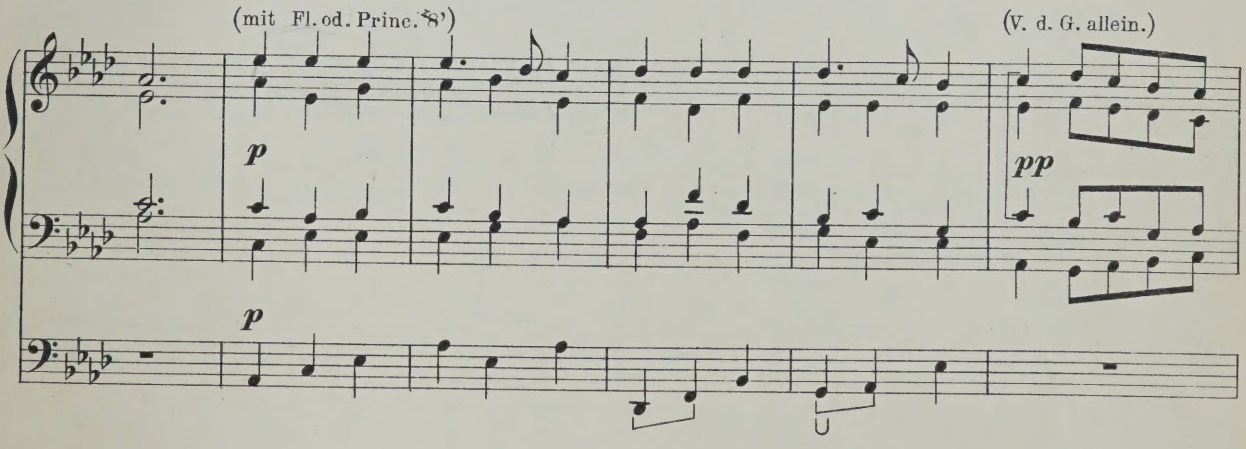
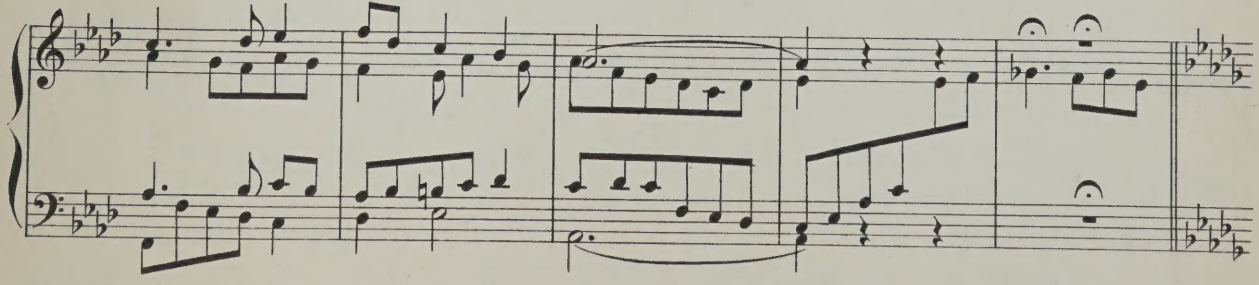
cresc.
(Man. I.)
ff (Man. I.)
ff
(Man. 2.)
mf
ff



Thema.
Andante.

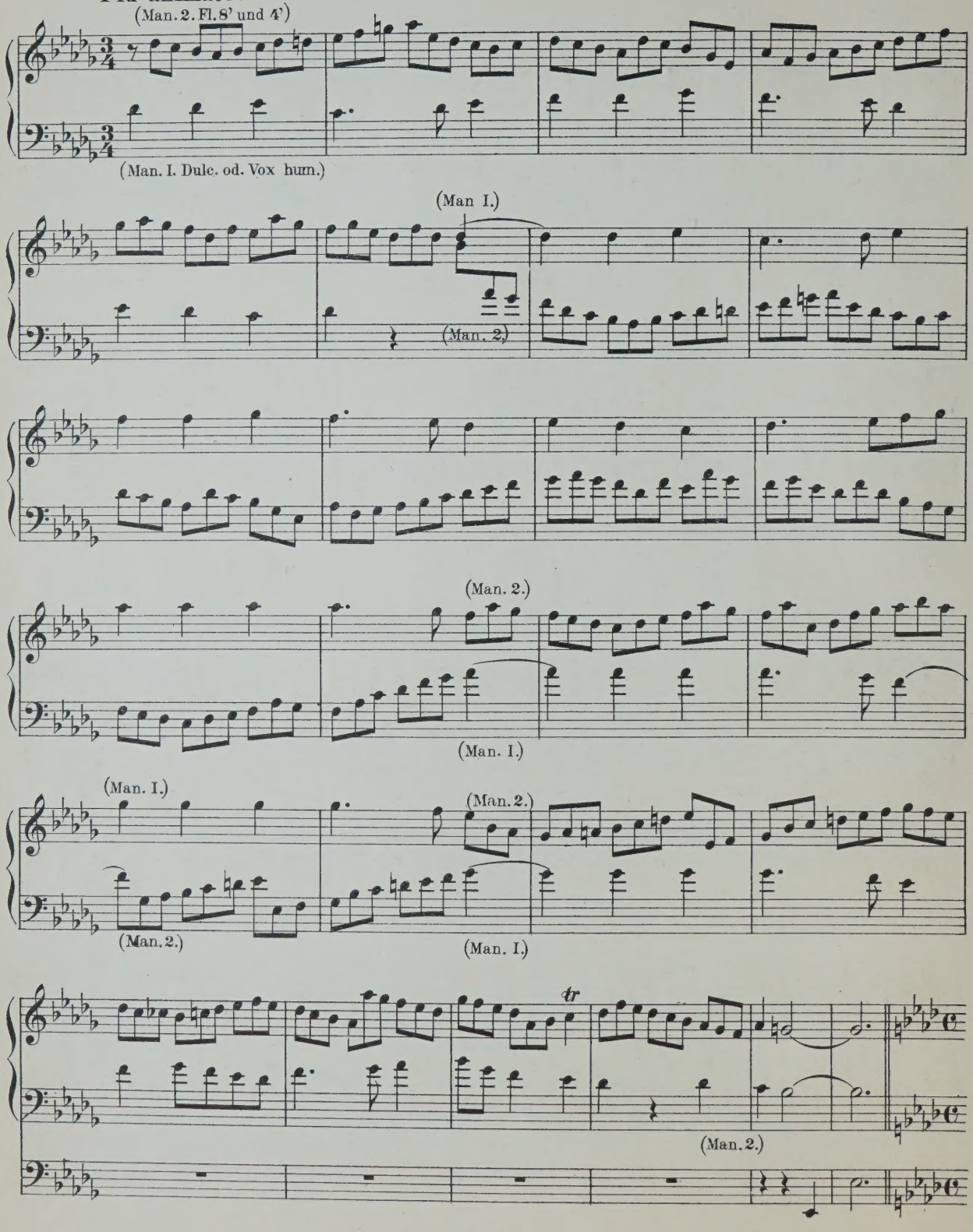






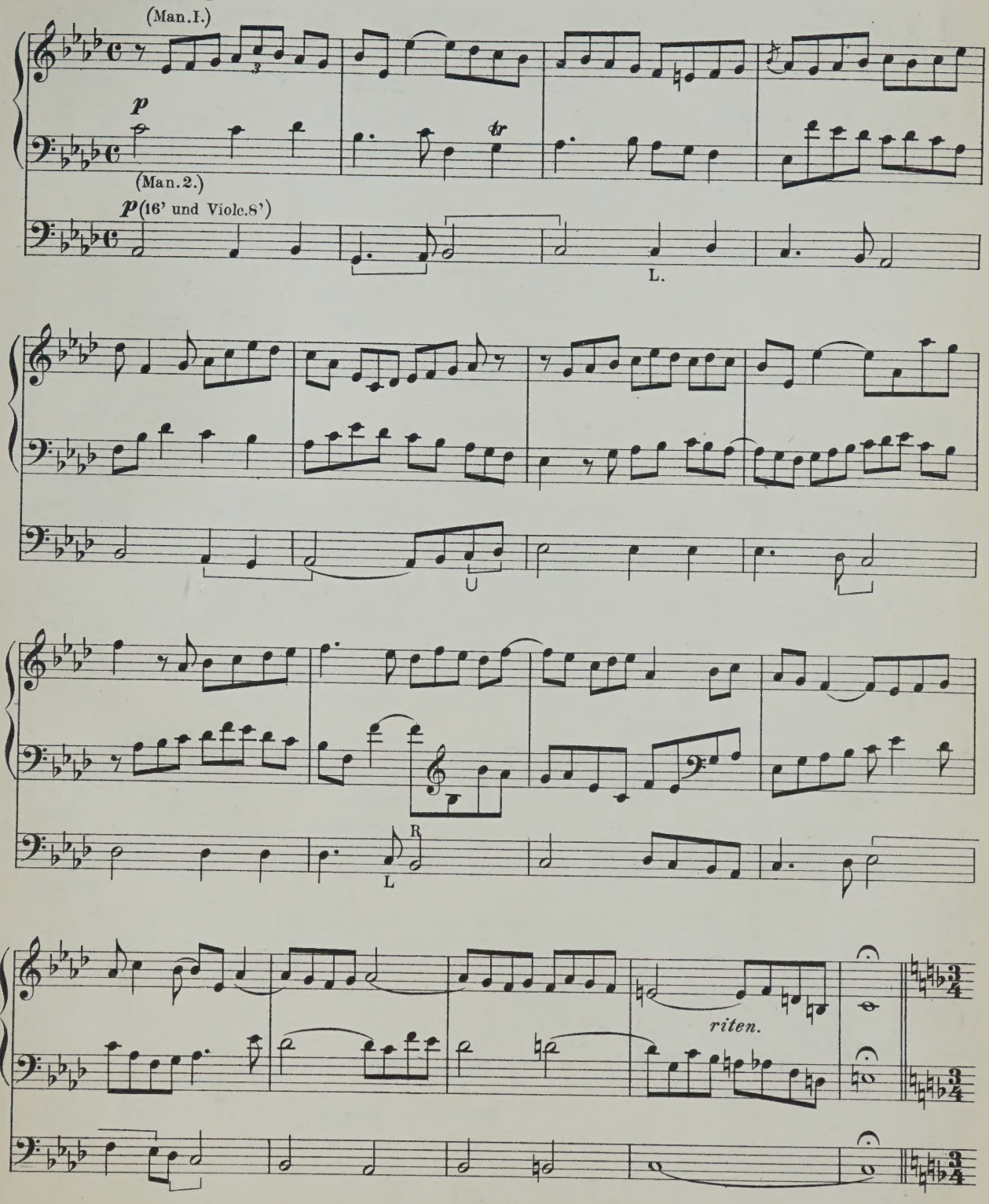
Var. I.

Più animato.



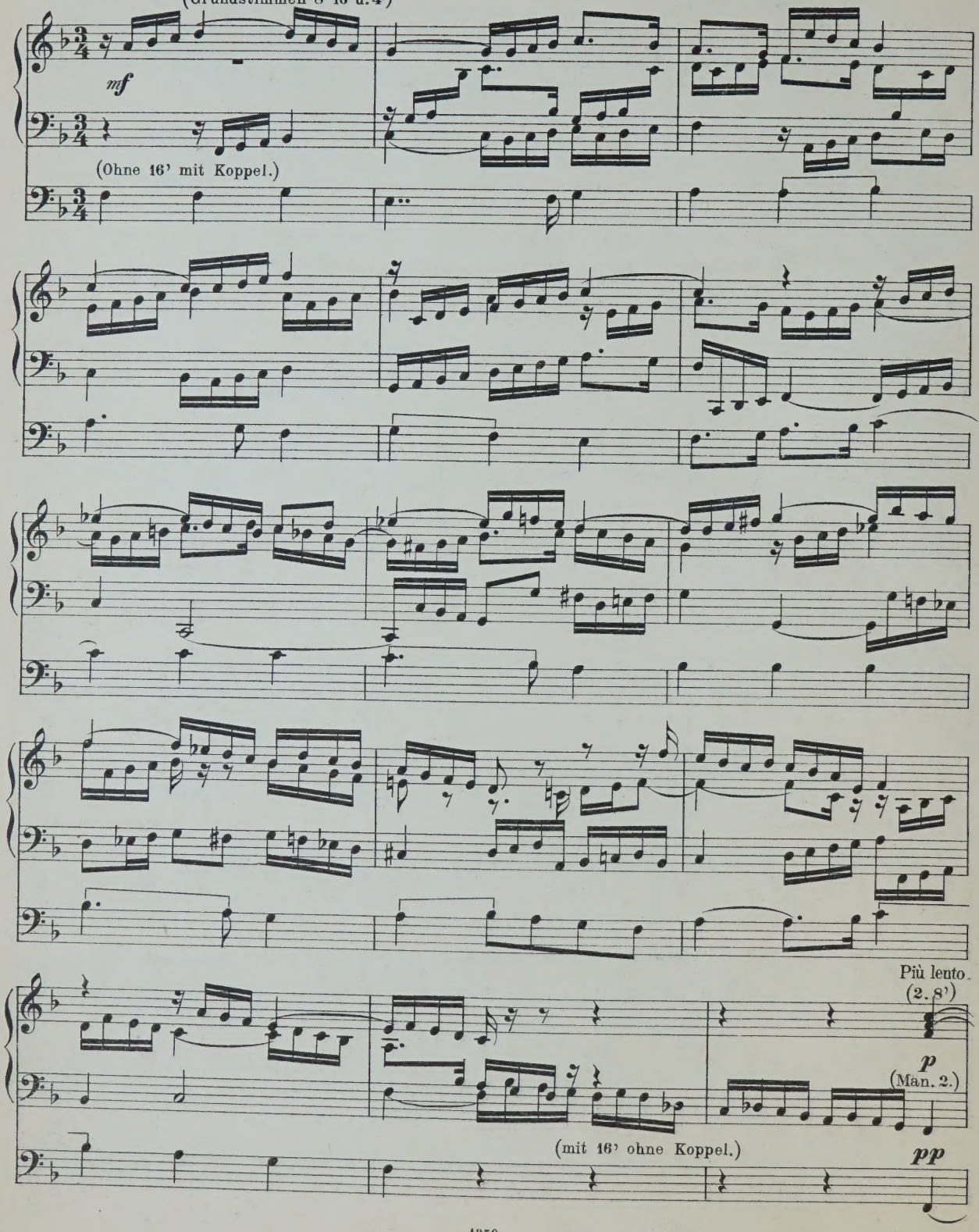
Var. II.

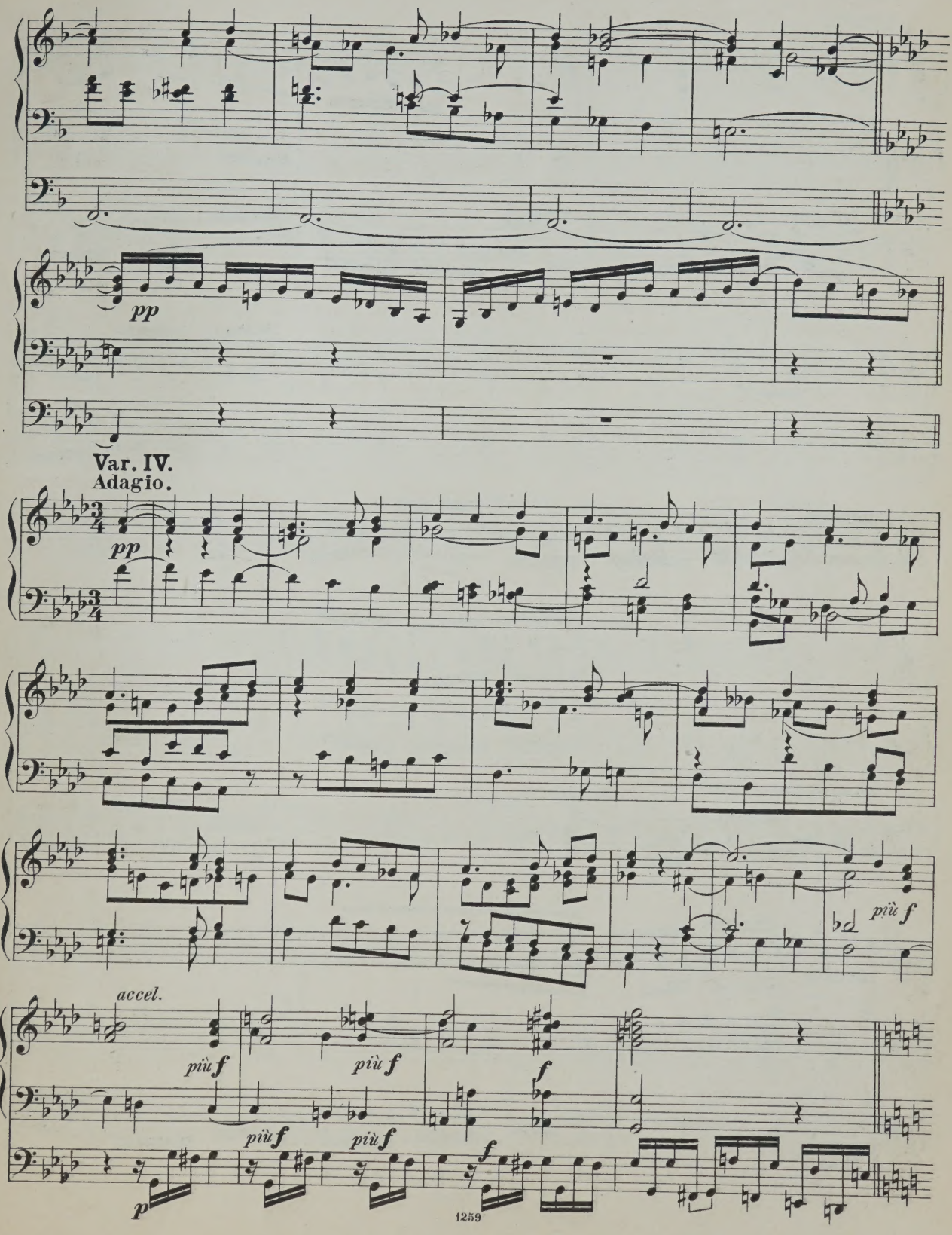
Lento, legato assai.



Var. III.

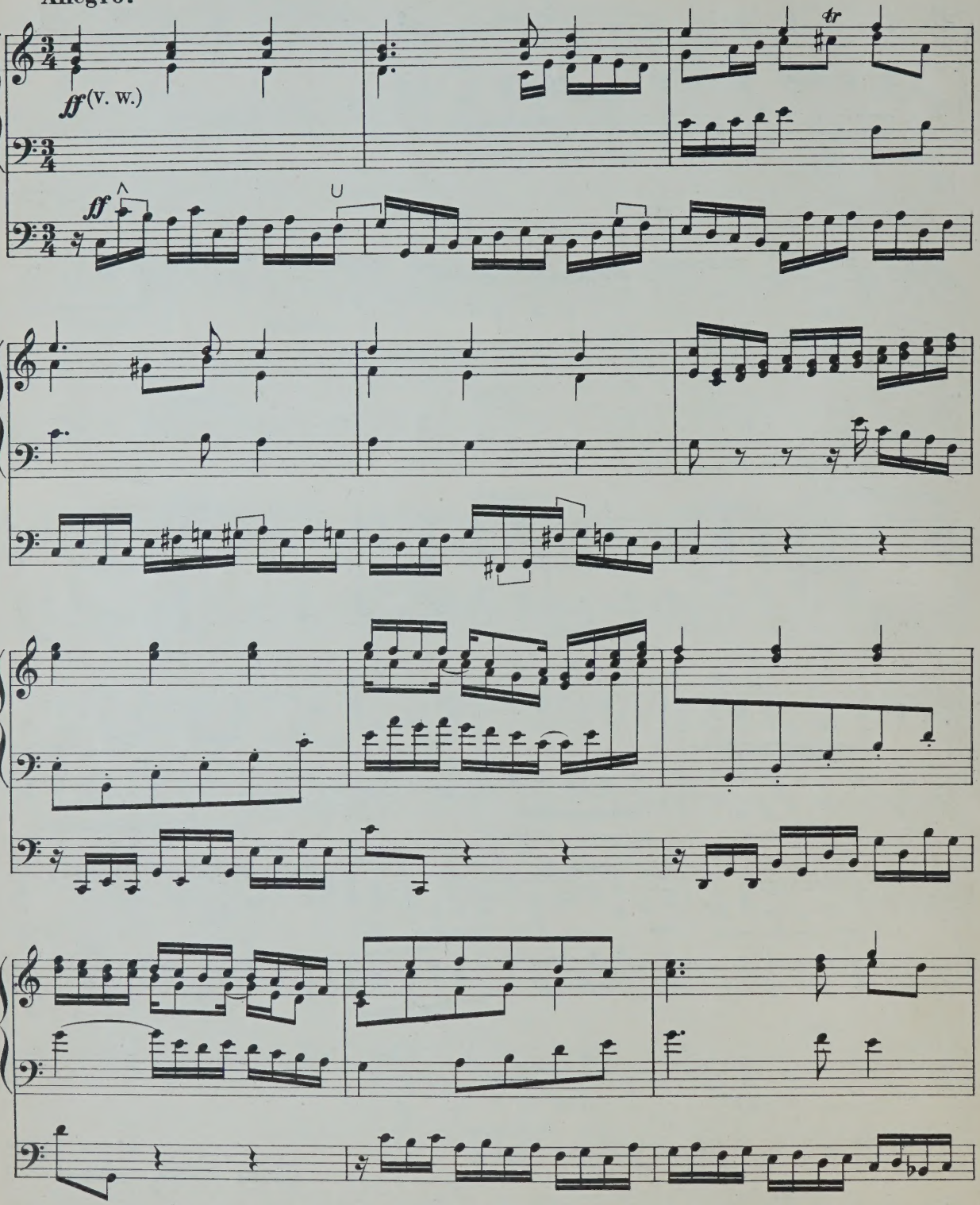
Moderato. (Grundstimmen 8' 16' u. 4')

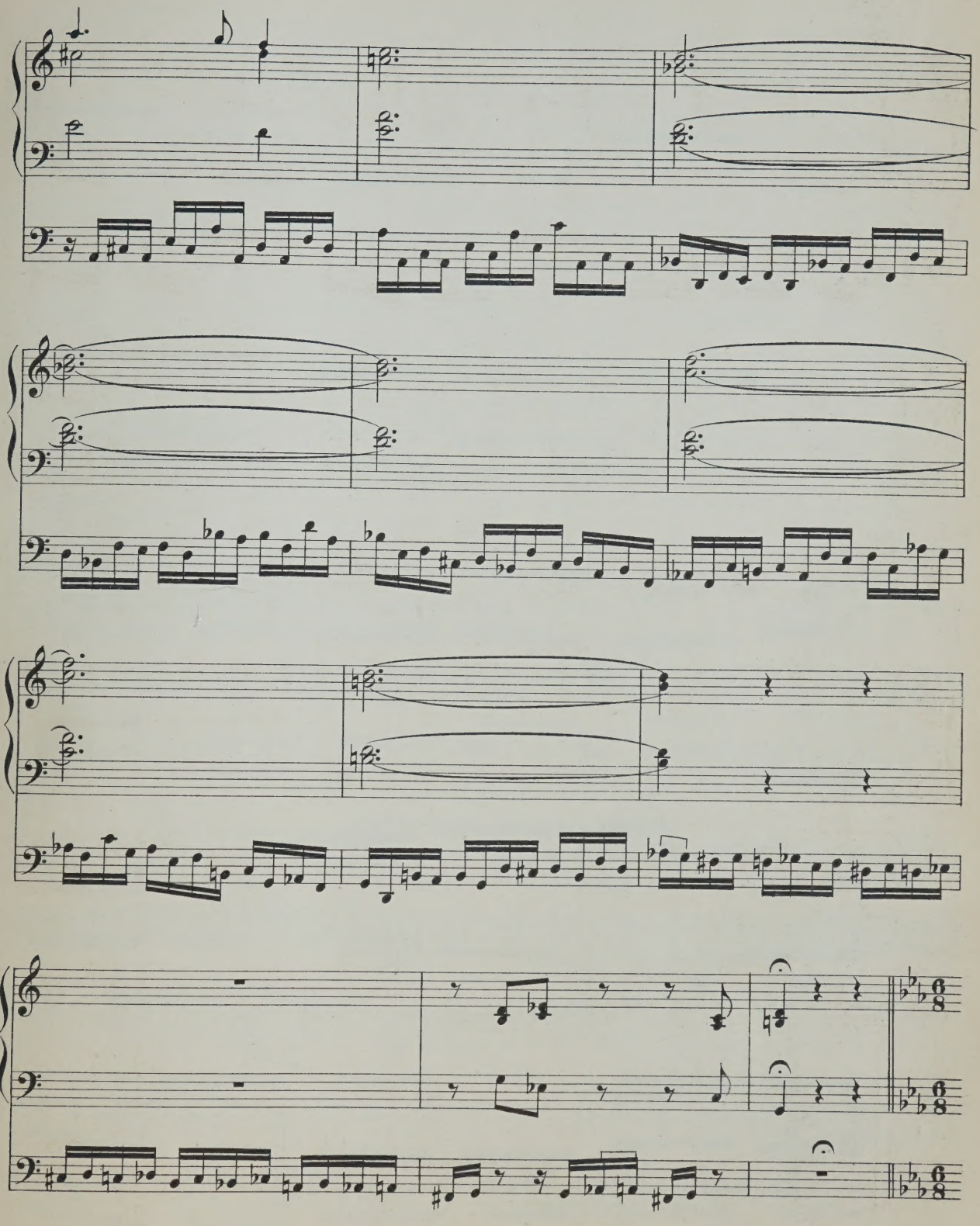



pp
Var. IV.
Adagio.
pp
più f
accel.
più f
più f
più f
più f
più f
f
f
p

Var. V.

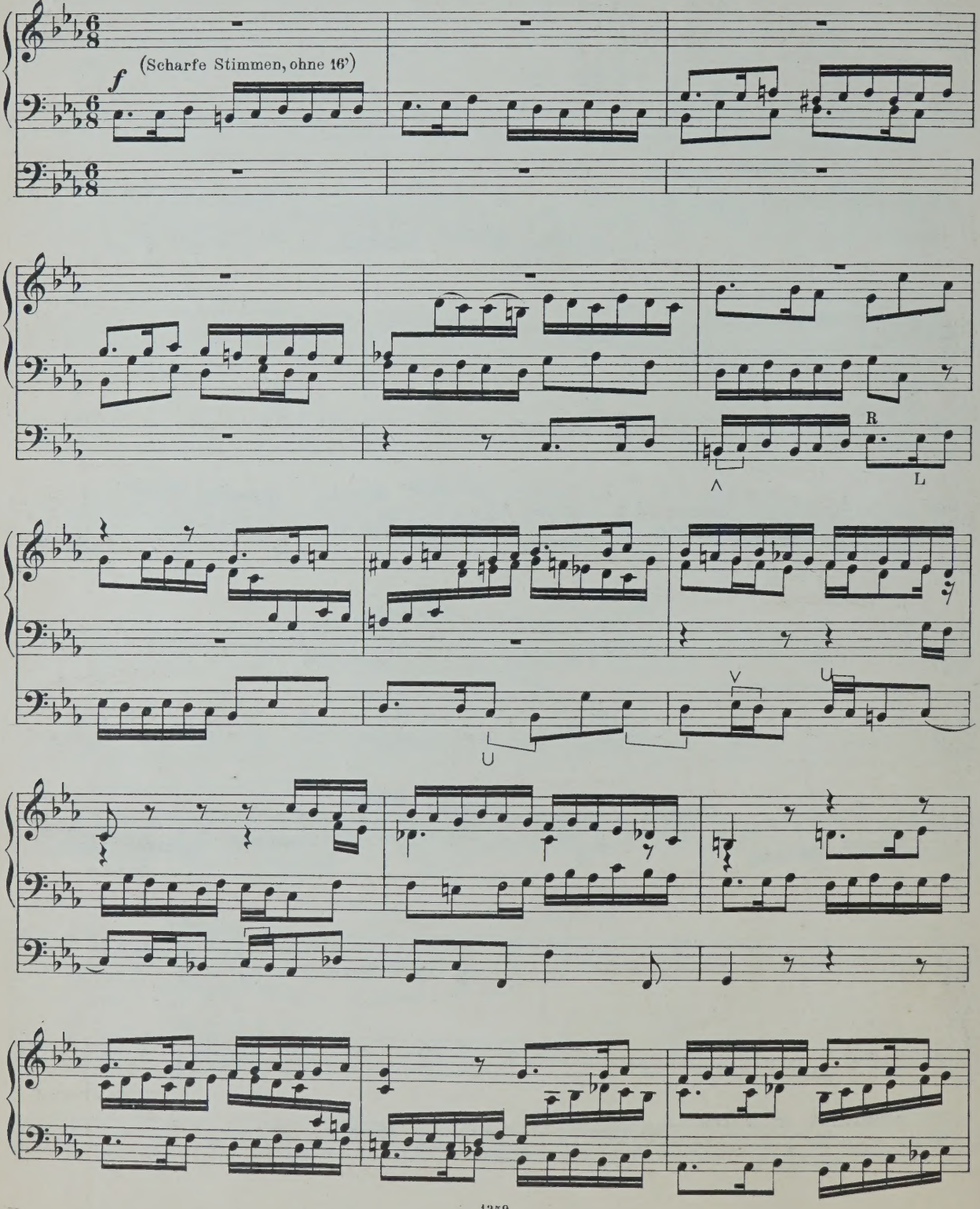
Allegro.

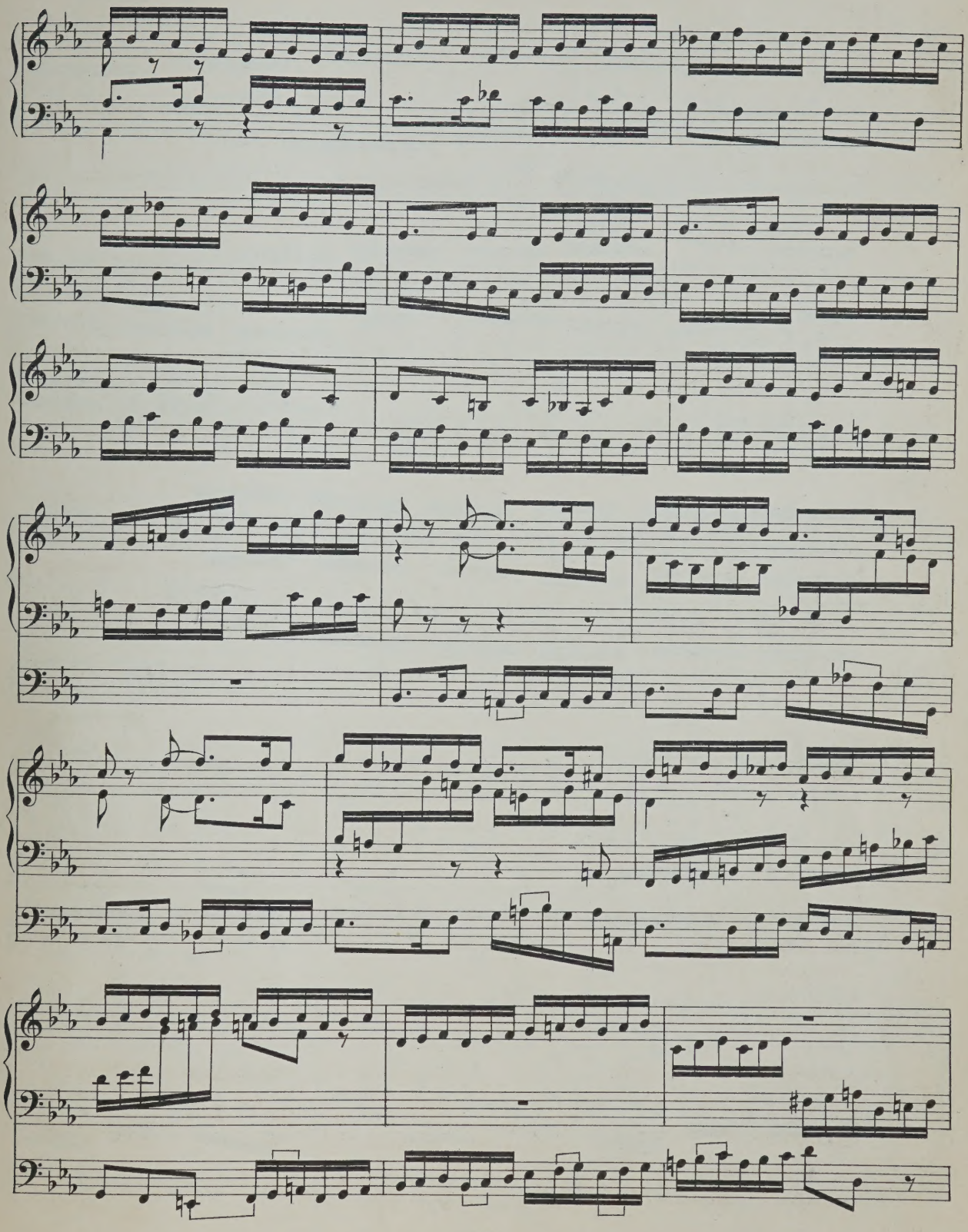


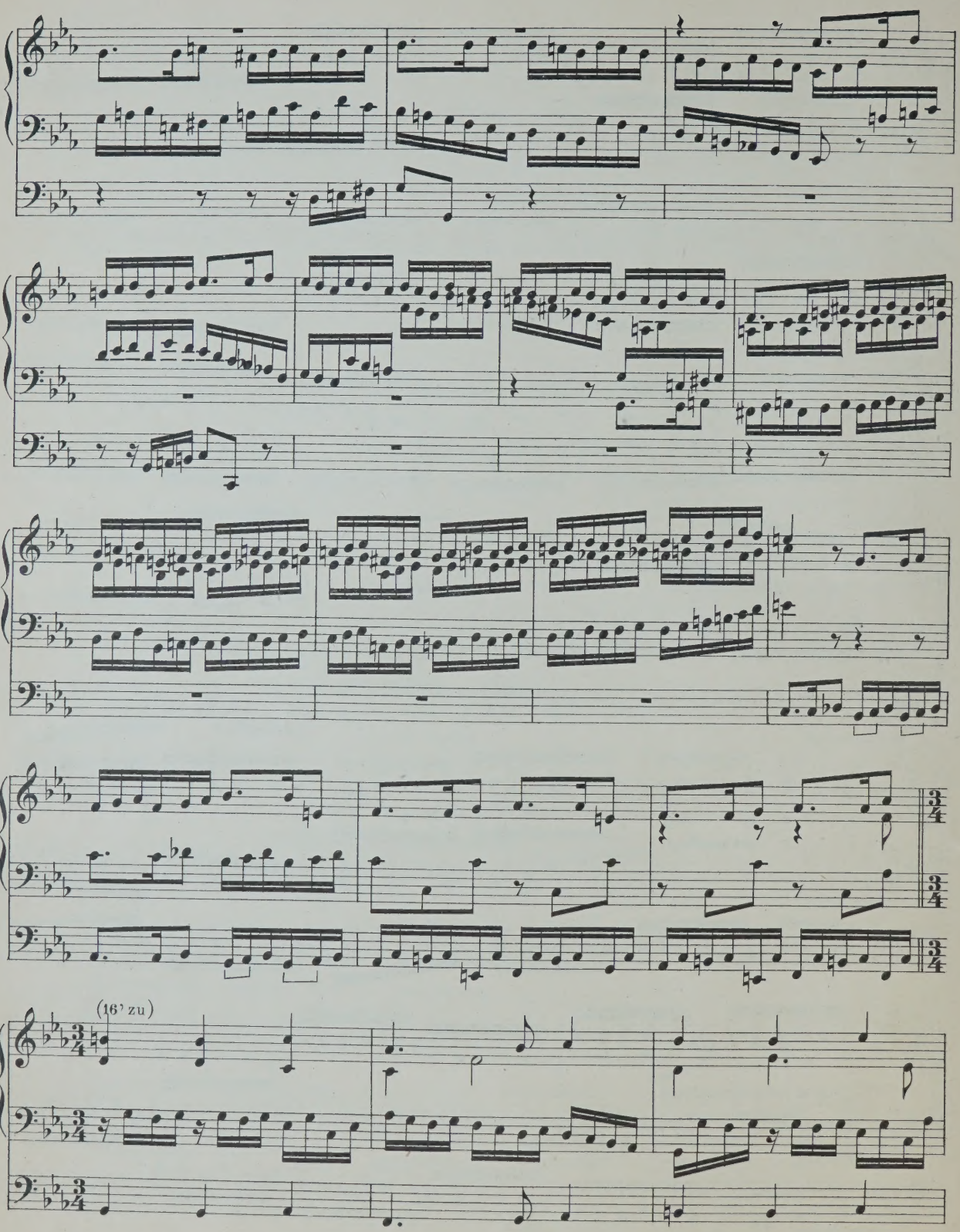


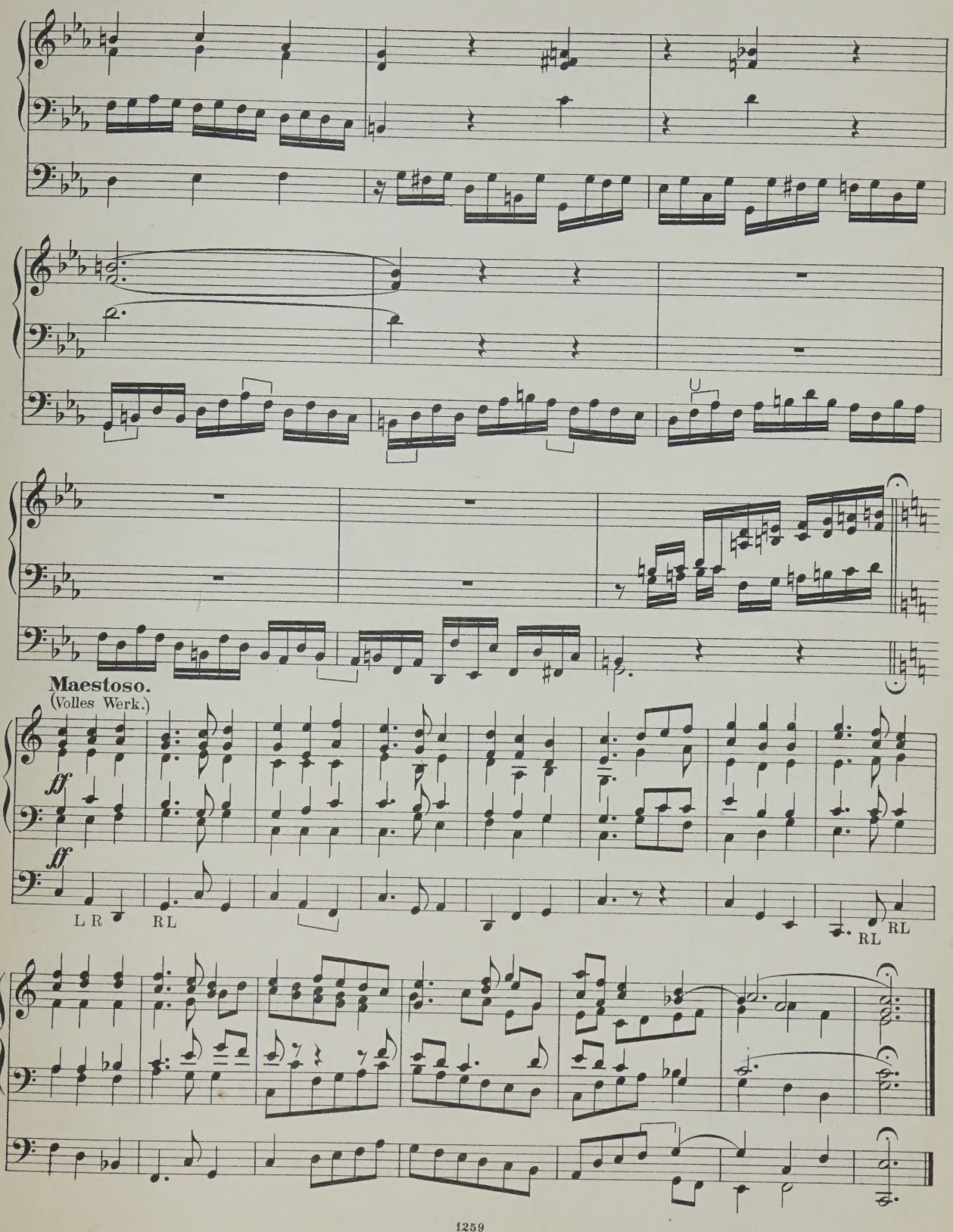
Fuga.

Allegro.





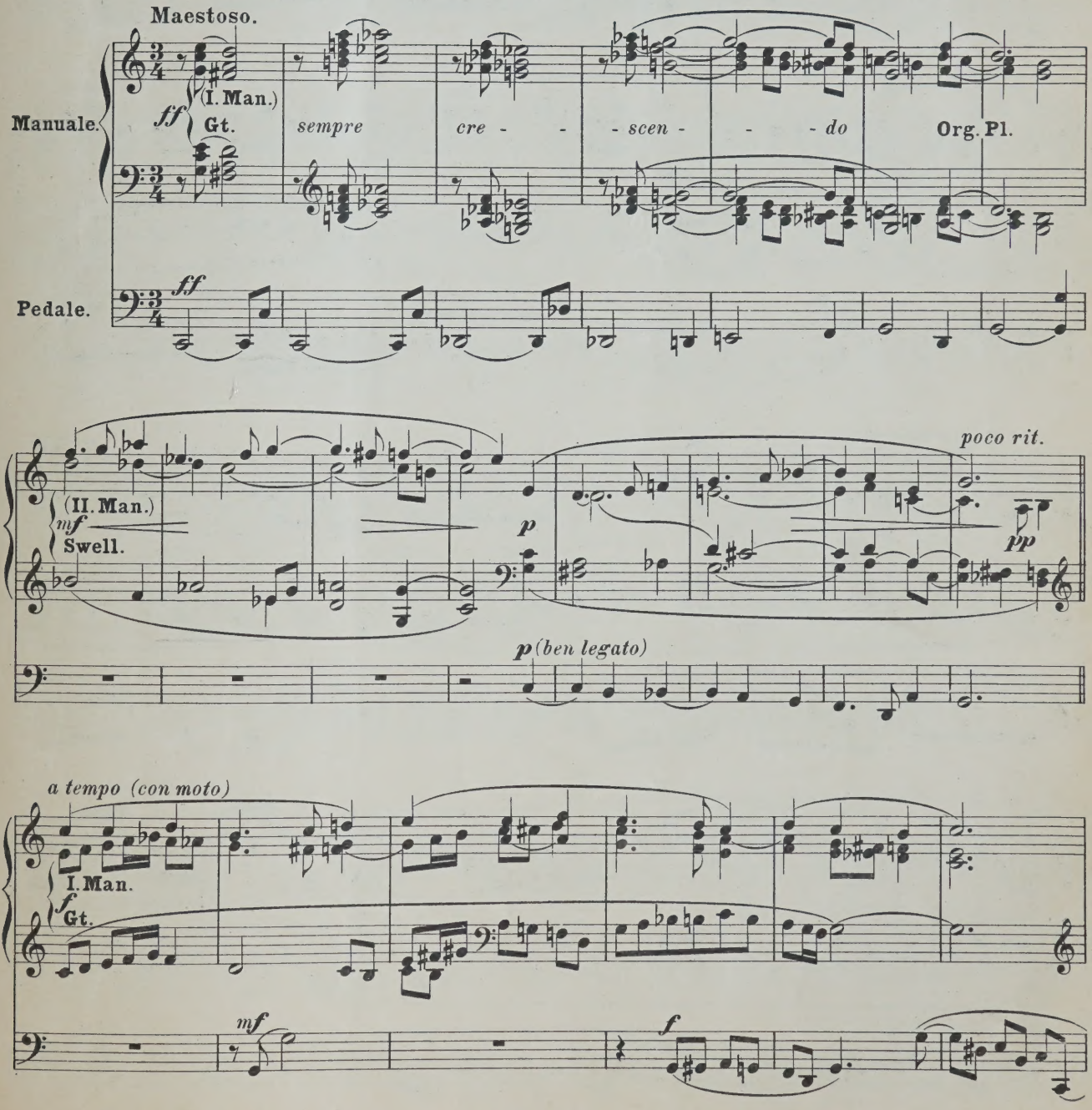

(16' zu)


Maestoso.
(Volles Werk.)
ff
ff
L R
RL
RL
RL

VARIATIONS and FUGUE
on
THE ENGLISH NATIONAL ANTHEM.

VARIATIONEN und FUGE
über
„HEIL UNSERM KÖNIG, HEIL!“
(HEIL DIR IM SIEGERKRANZ!)

Max Reger.



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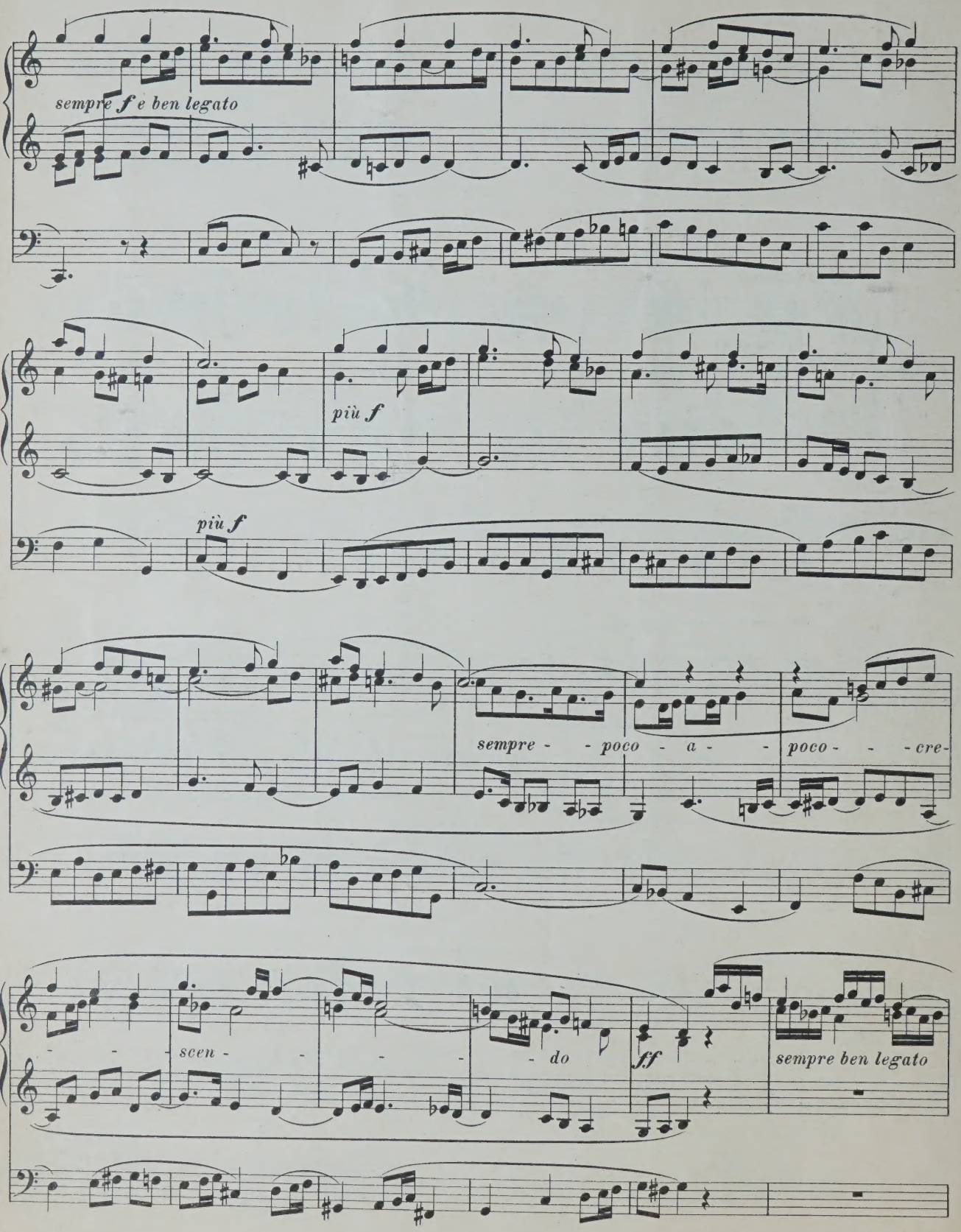
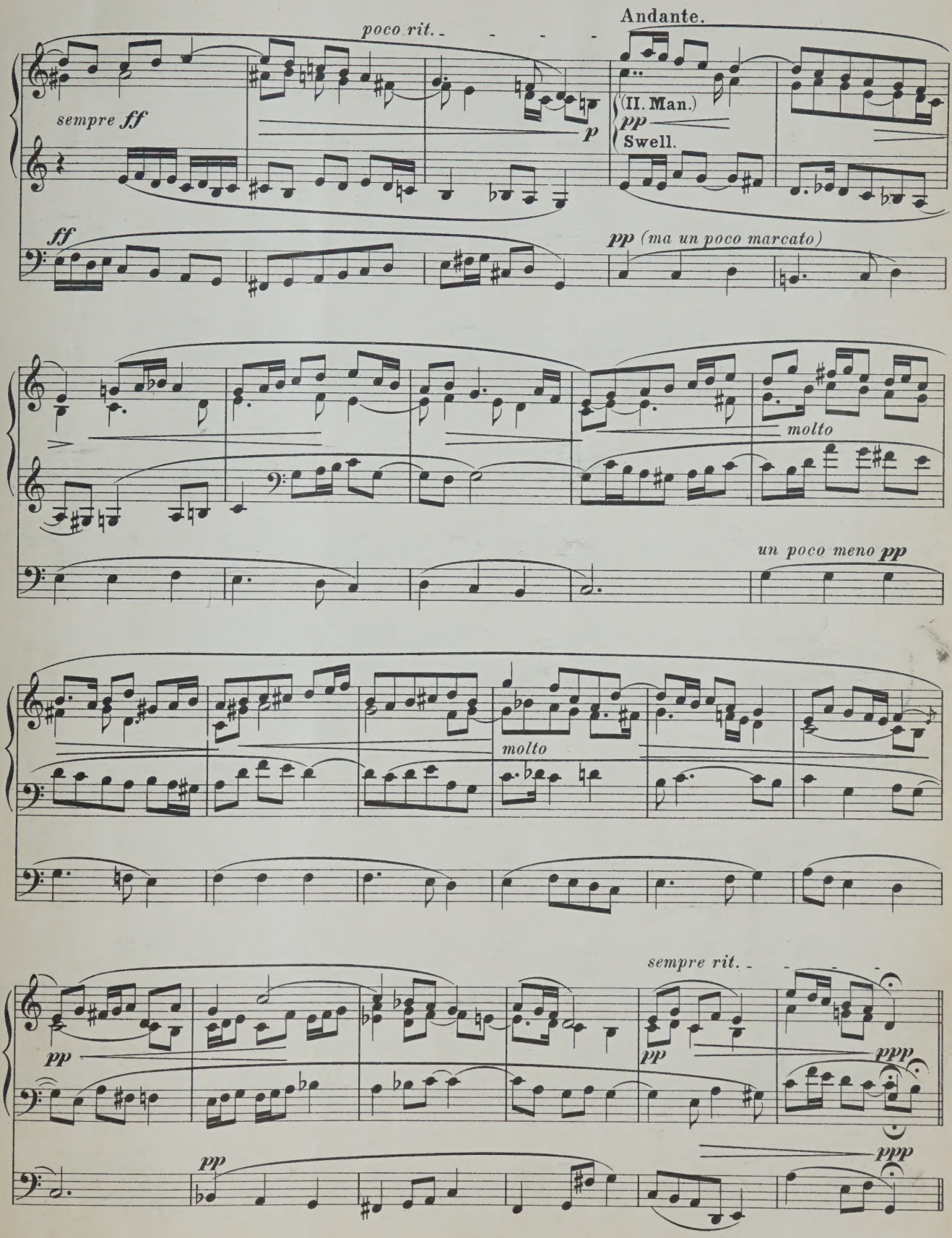
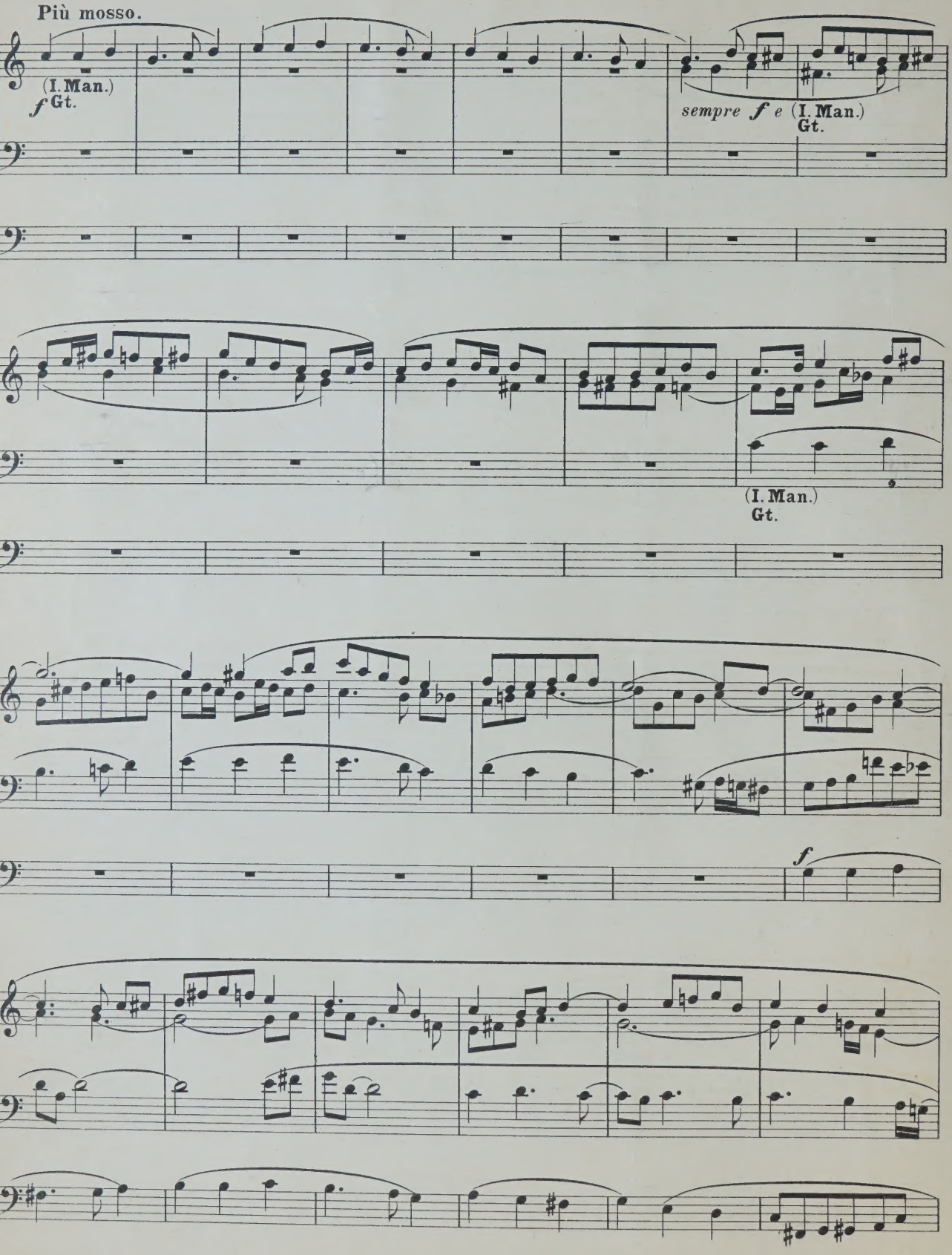
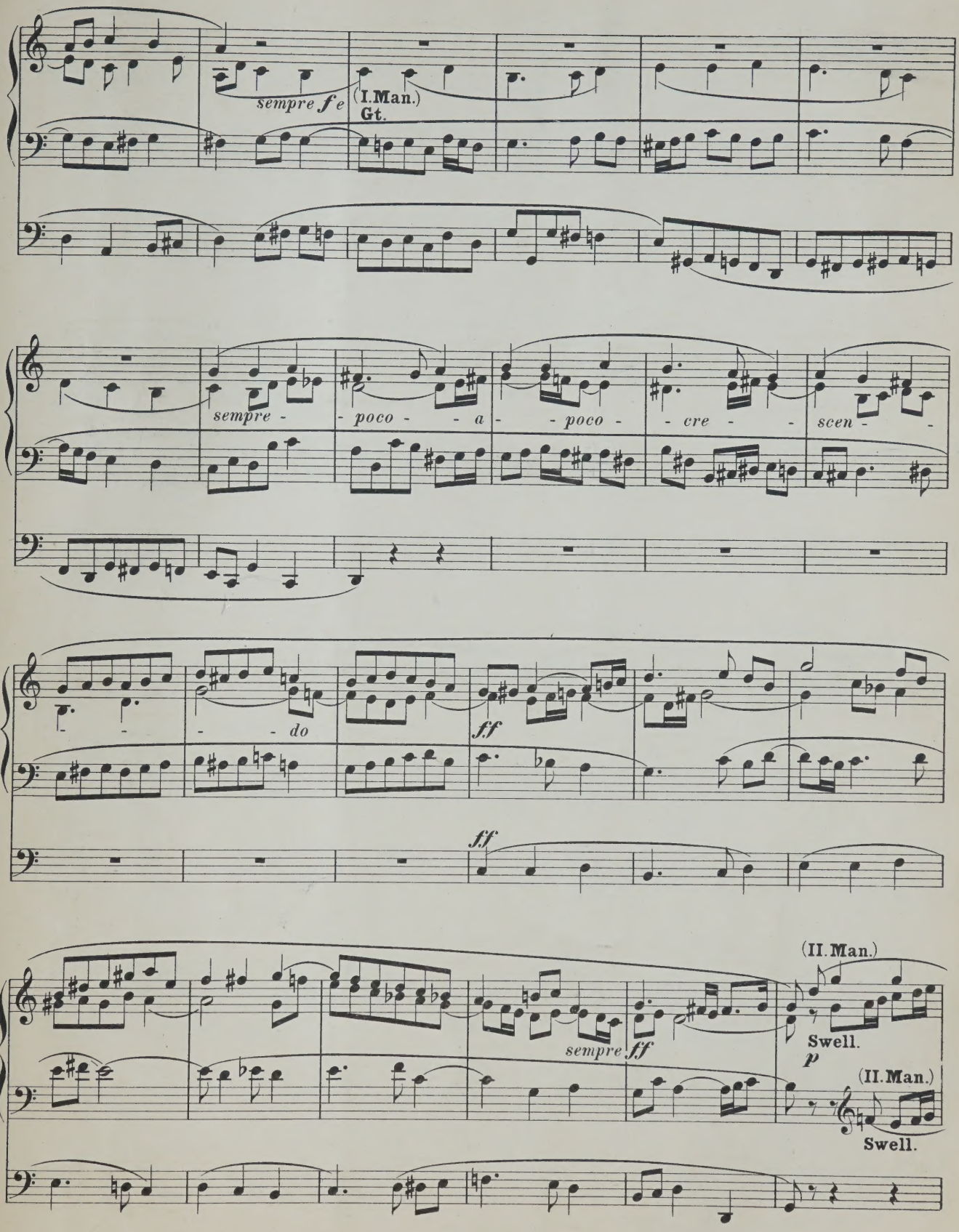
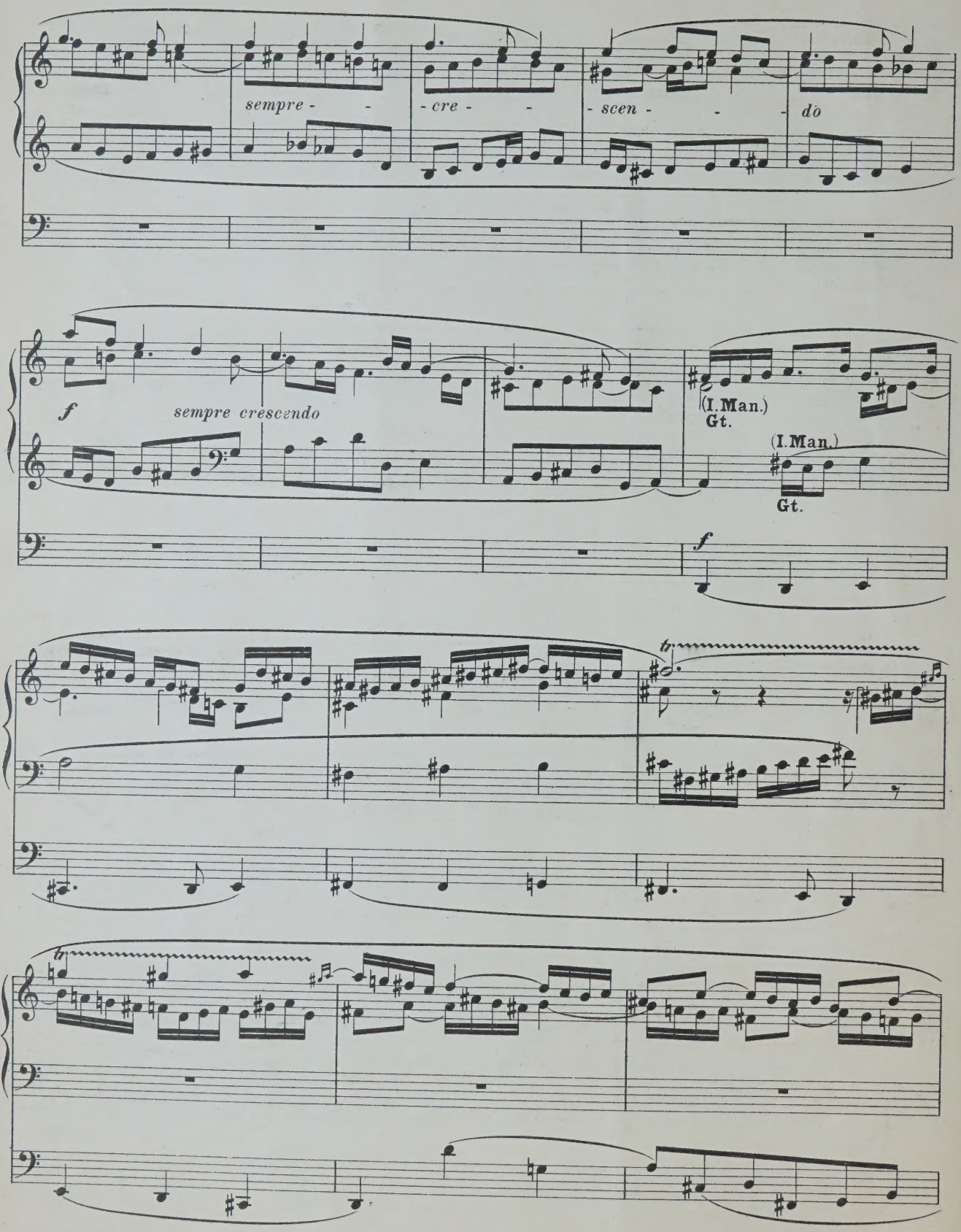
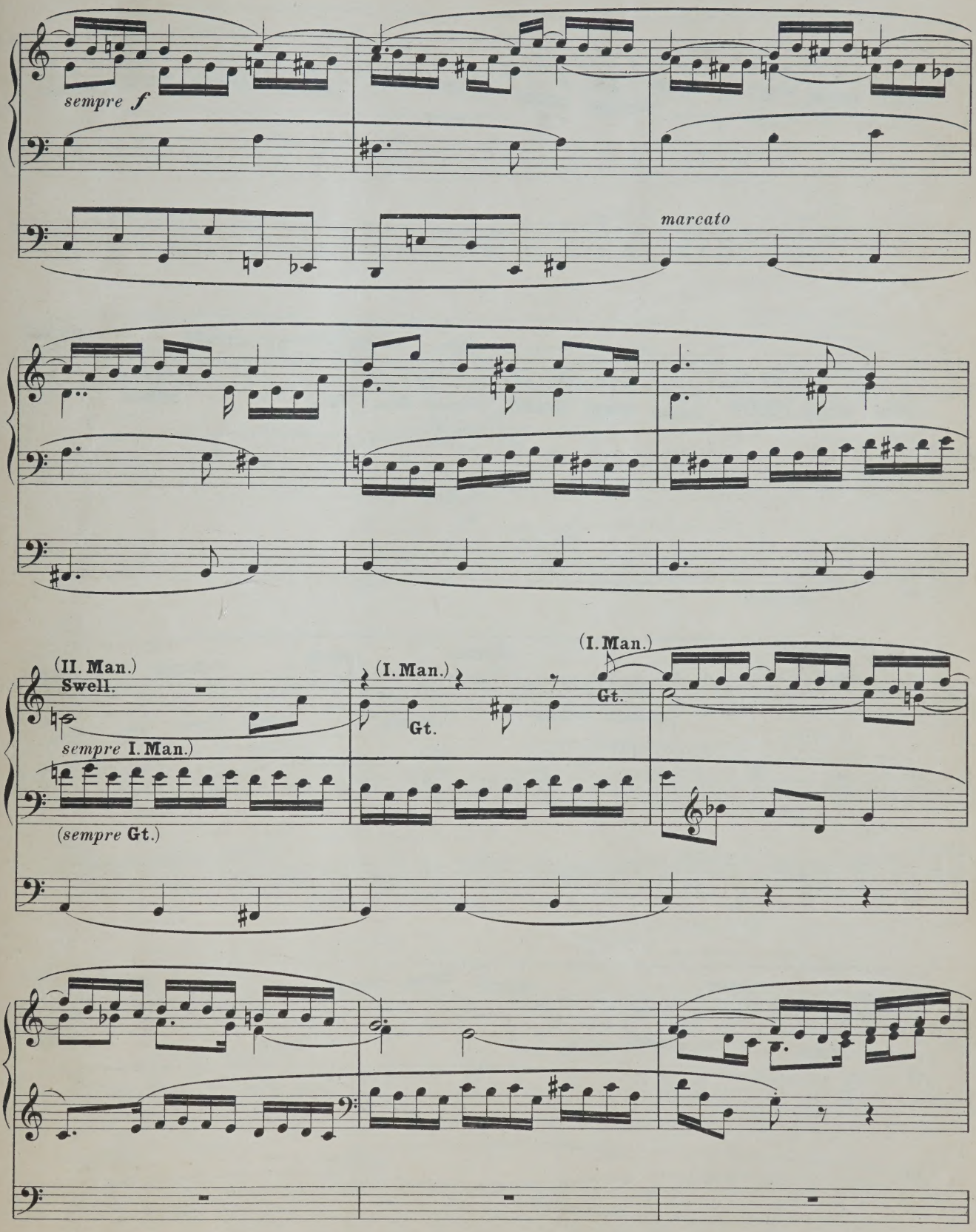

sempre f e ben legato
più f
più f
sempre - - poco - a - - poco - - - cre-
- - - scen - - - - - do
ff
sempre ben legato

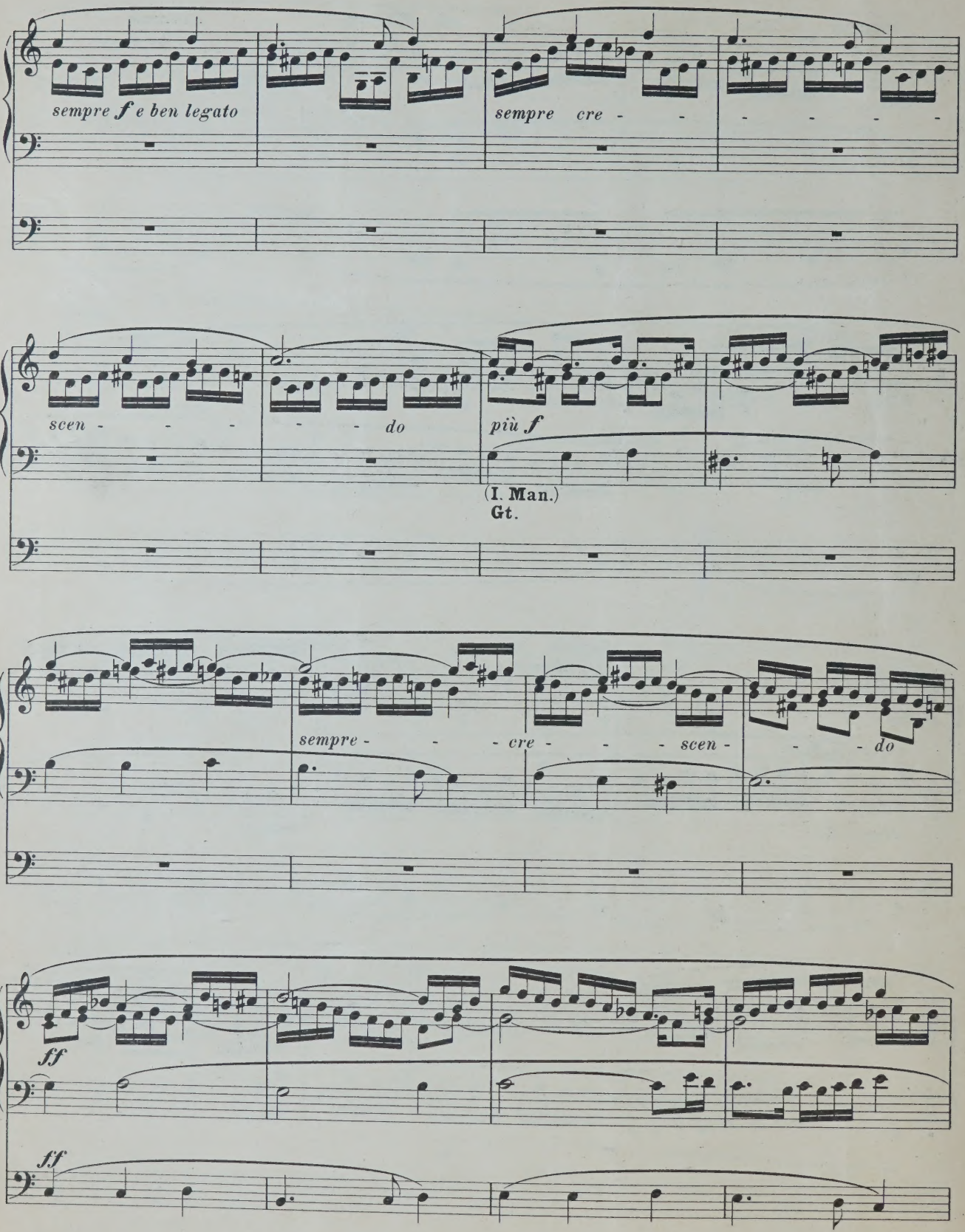

poco rit.
Andante.
sempre ff
p
(II. Man.)
pp
Swell.
ff
pp (ma un poco marcato)
molto
un poco meno pp
molto
sempre rit.
pp
pp
ppp
pp
ppp

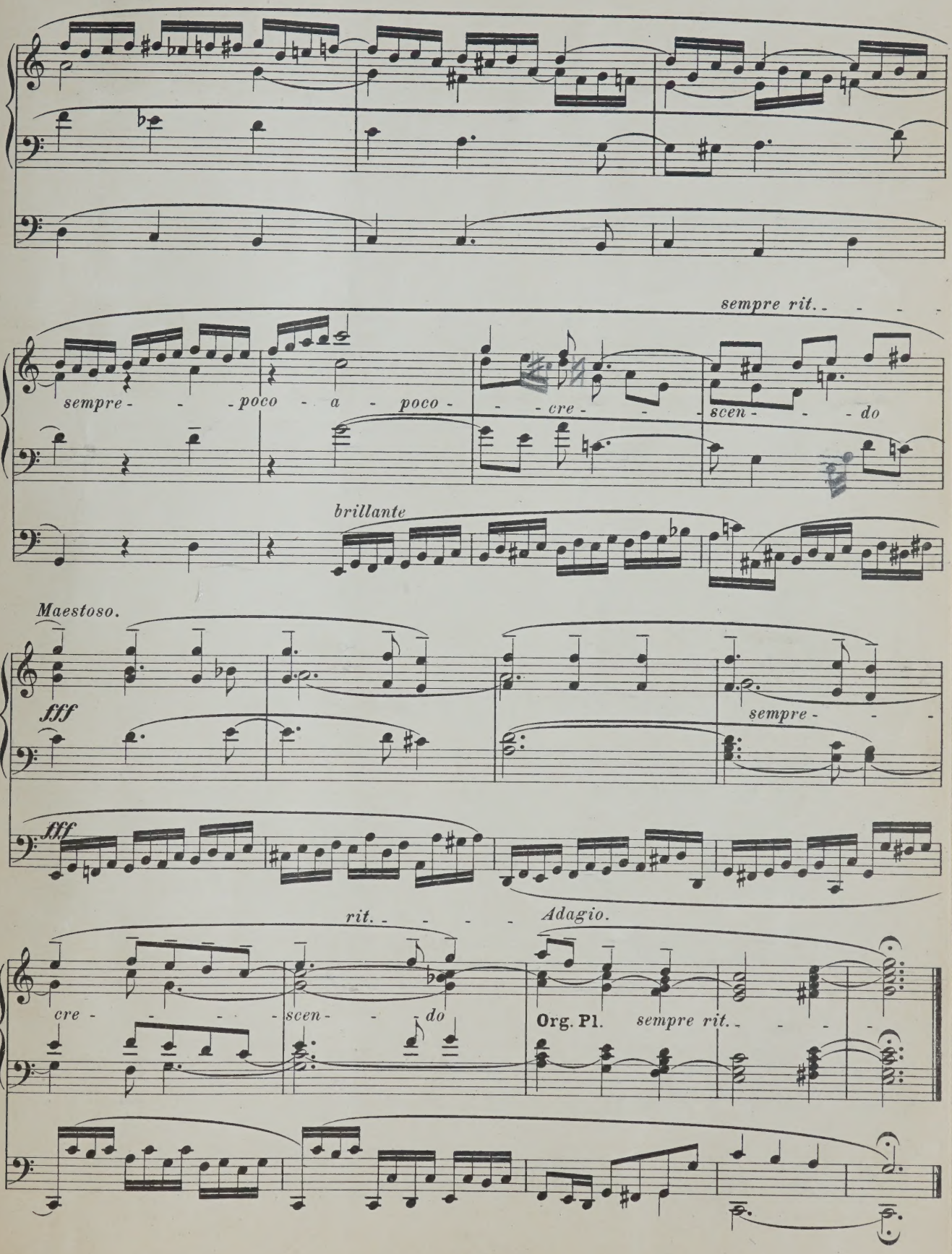

Più mosso.
(I. Man.)
f Gt.
sempre f e (I. Man.)
Gt.
(I. Man.)
Gt.
f


sempre f e
(I. Man.)
Gt.
sempre -
- poco - - a - - poco -
- cre - -
scen - -
- - - - do
ff
ff
(II. Man.)
sempre ff
Swell.
p
(II. Man.)
Swell.


sempre - - - cre - - - scen - - - do
f
sempre crescendo
(I.Man.)
Gt.
(I.Man.)
Gt.
f


sempre f
marcato
(II. Man.)
Swell.
sempre I. Man.)
(sempre Gt.)
(I. Man.)
Gt.
(I. Man.)
Gt.

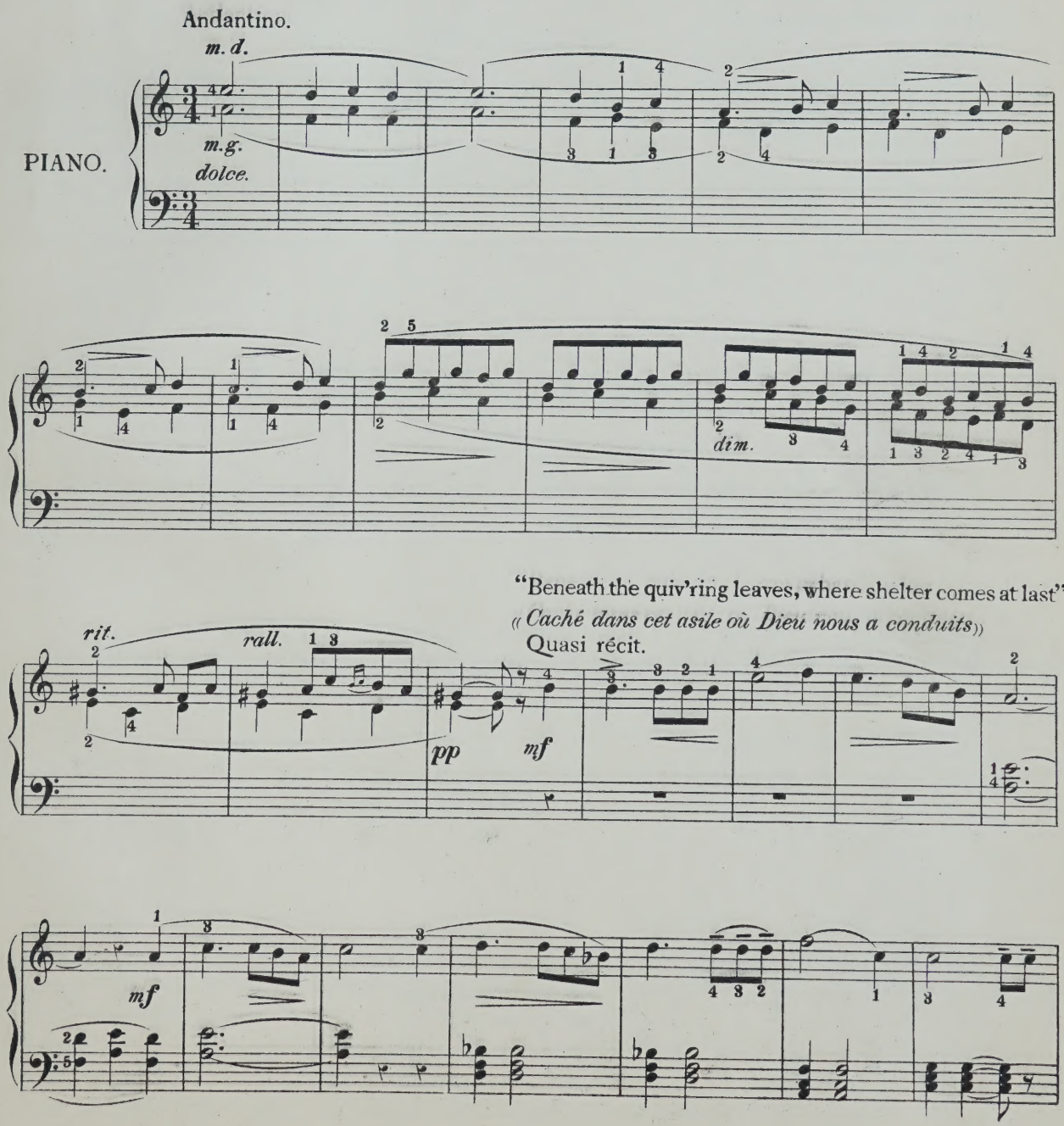

sempre f e ben legato
sempre cre - - - - - - -
scen - - - - - do
più f
(I. Man.)
Gt.
sempre - - - cre - - - scen - - - do
ff
ff

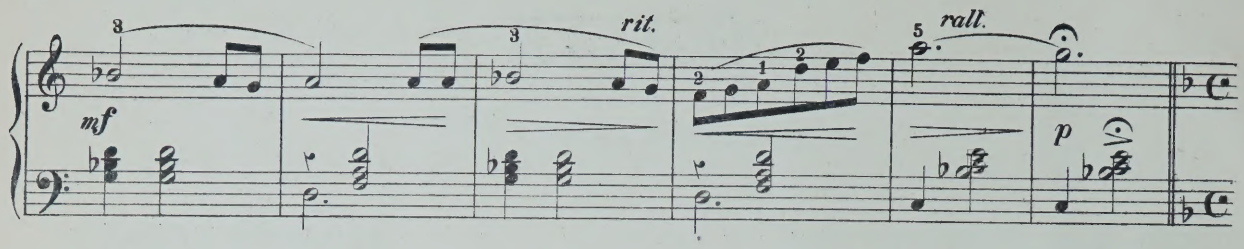

sempre rit.
sempre - - - poco - a - poco - - - cre - - - scen - - - do
brillante
Maestoso.
fff
sempre - - -
fff
rit. - - - - Adagio.
cre - - - - - scen - - - do
Org. Pl.
sempre rit. - - - -

JOCELYN

(OPERA IN 4 ACTS.)

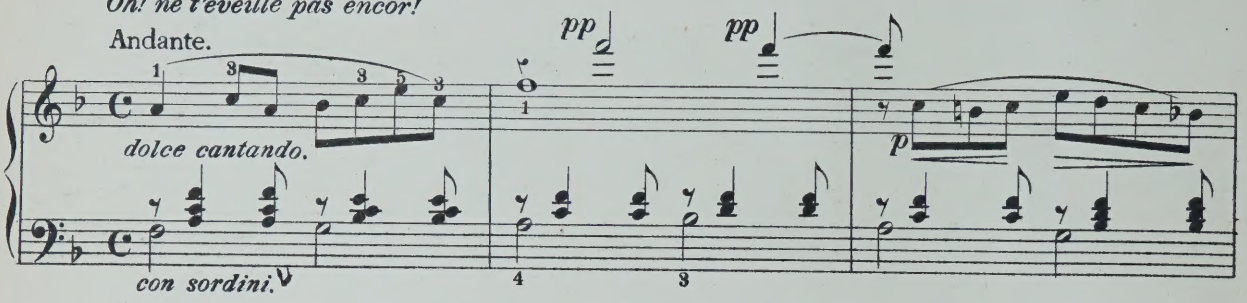
BERCEUSE TRANSCRIBED FOR THE PIANO. **BENJAMIN GODARD.**

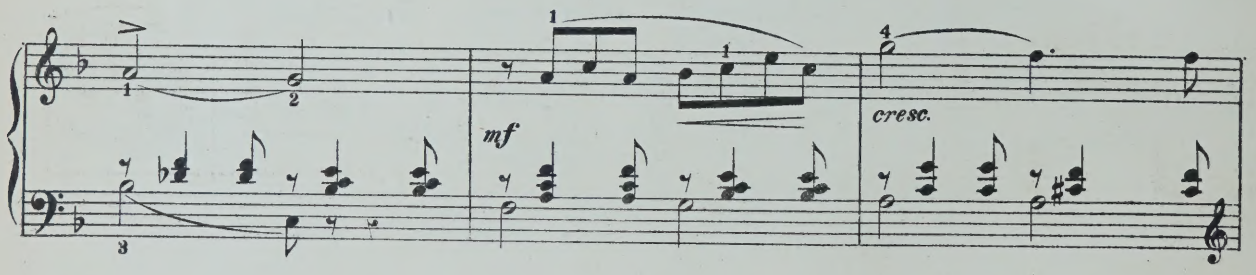


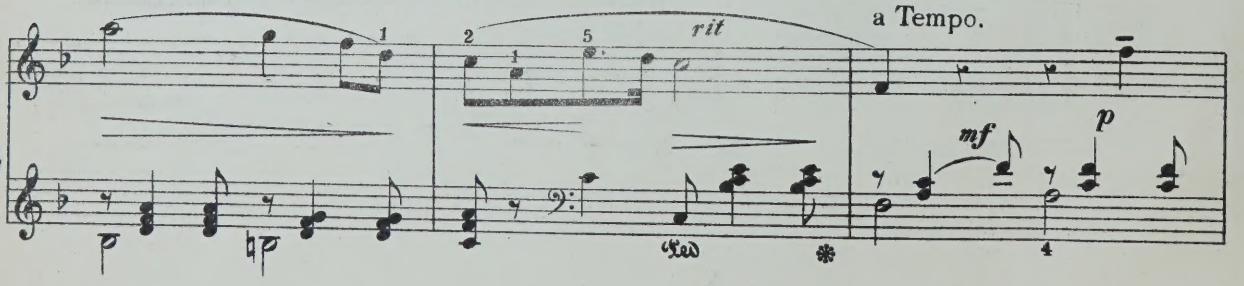


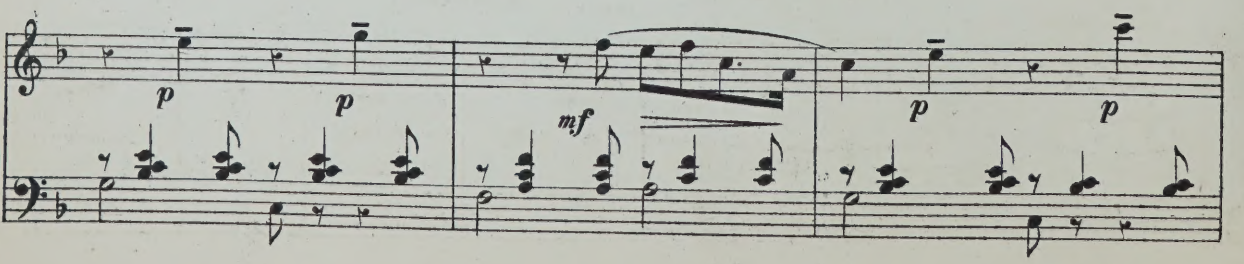
Ah! wake not yet from thy repose.
Oh! ne t'éveille pas encor!

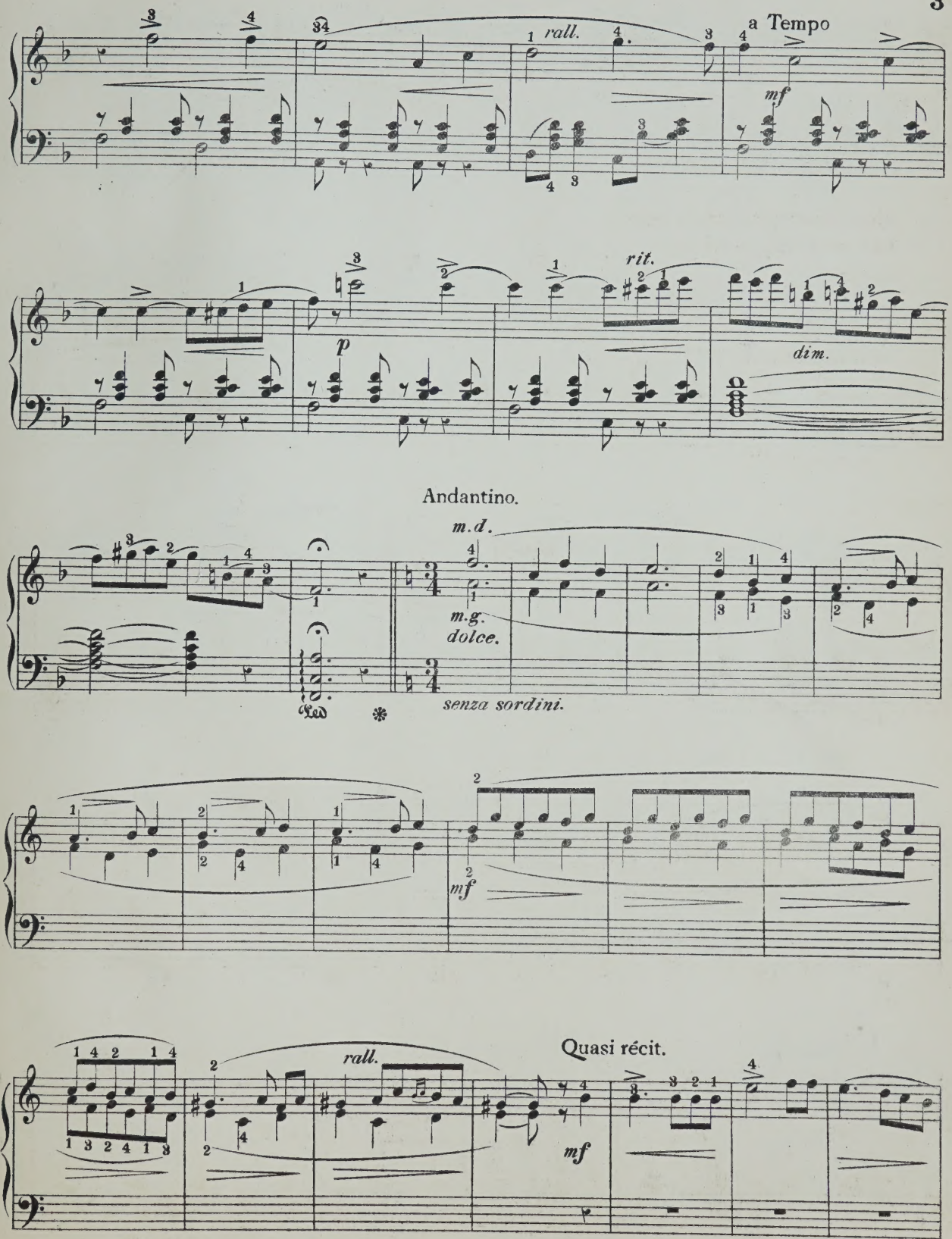
Andante.

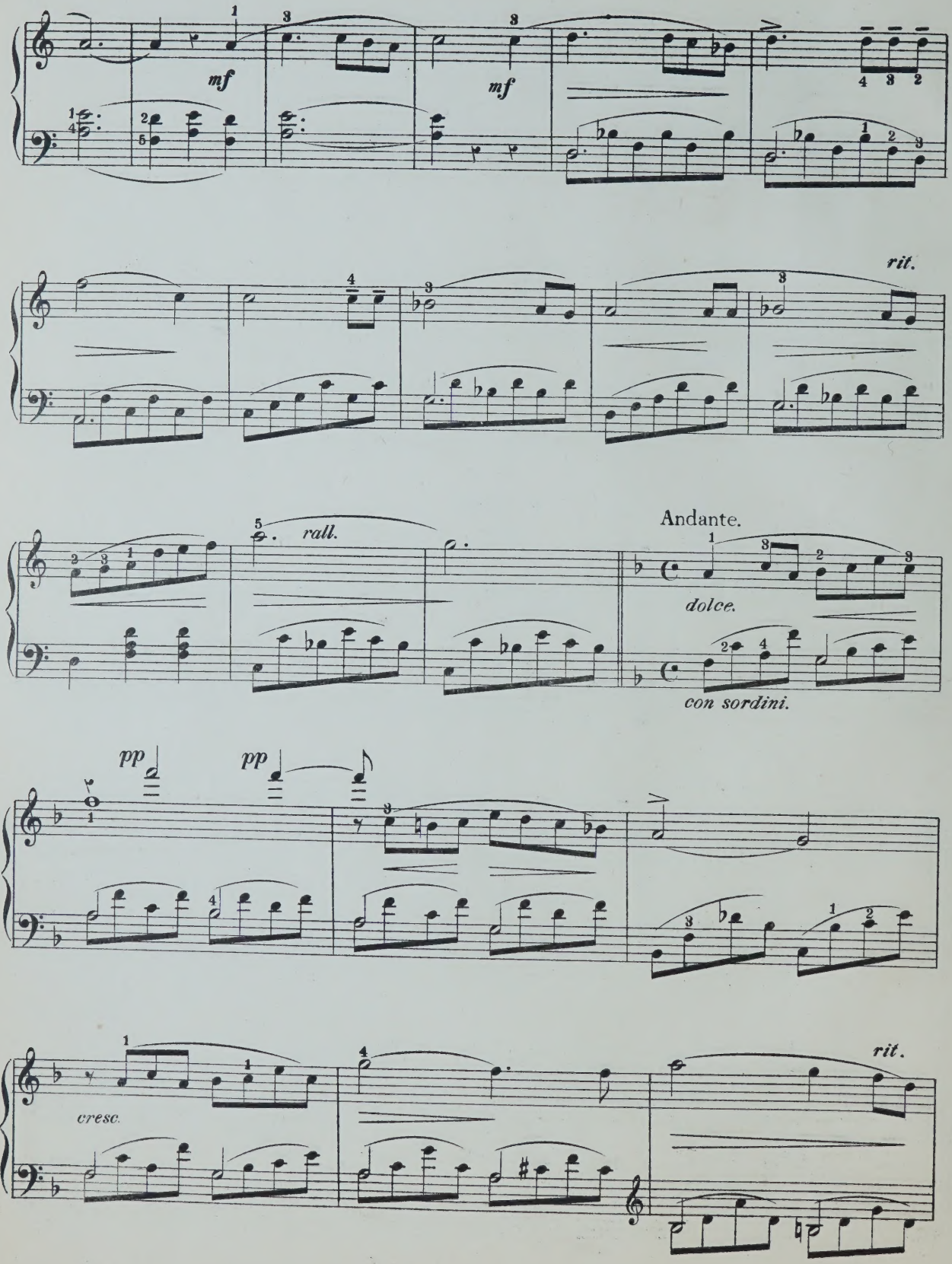


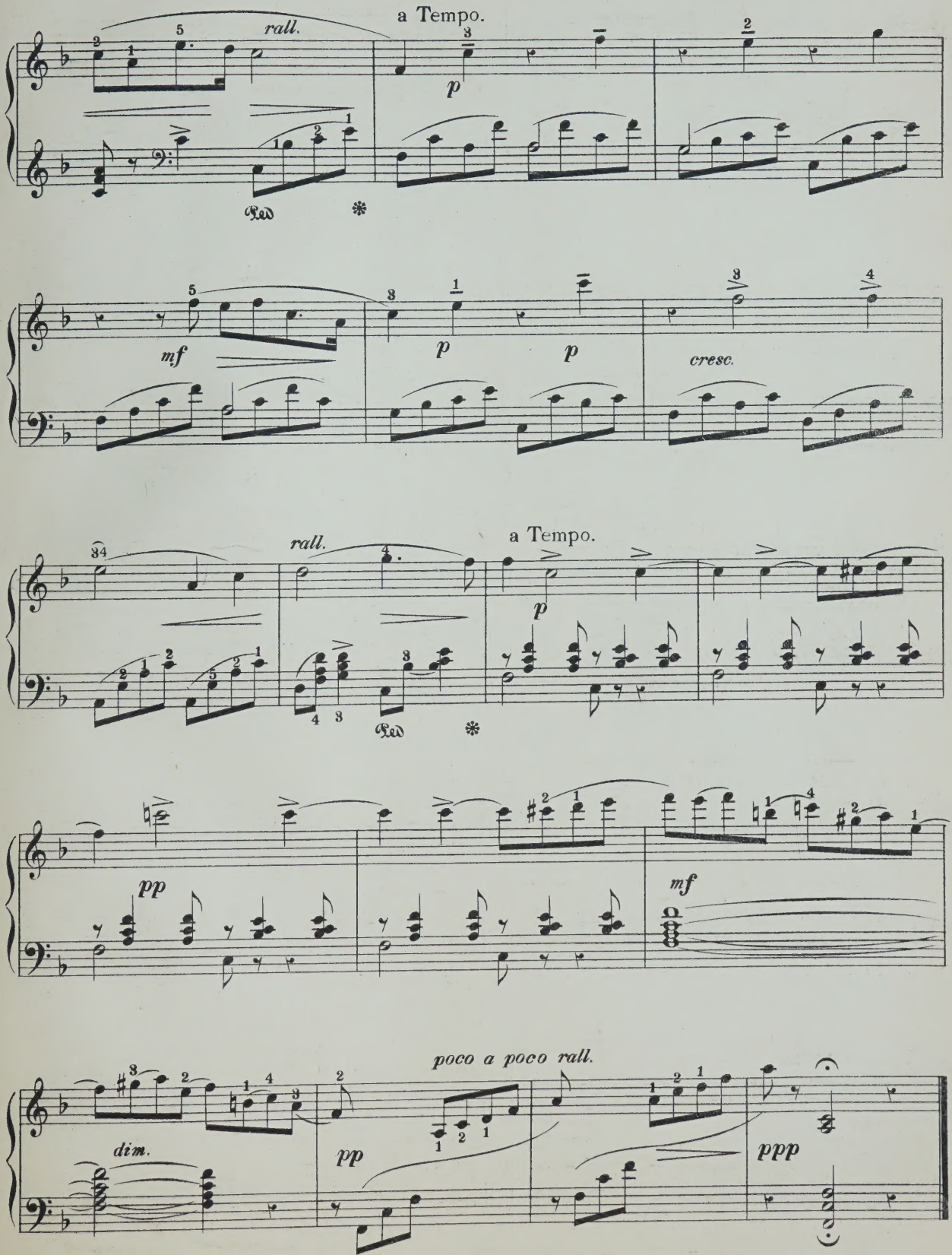







rall.
a Tempo
mf
p
rit.
dim.
Andantino.
m.d.
m.g.
dolce.
senza sordini.
mf
rall.
Quasi récit.
mf


mf
mf
rit.
rall.
Andante.
dolce.
con sordini.
pp
pp
cresc.
rit.


a Tempo.
rall.
p
mf
p
p
cresc.
a Tempo.
rall.
p
pp
mf
poco a poco rall.
dim.
pp
ppp

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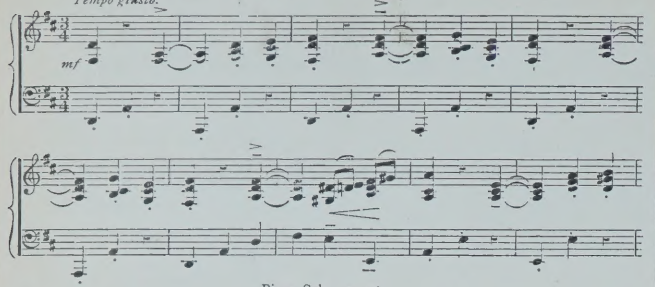

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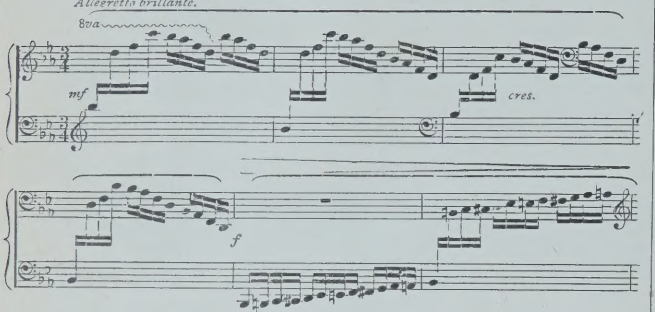

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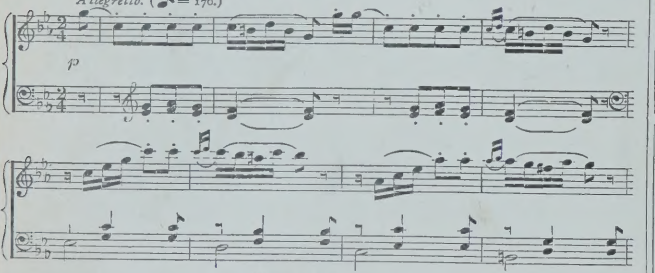

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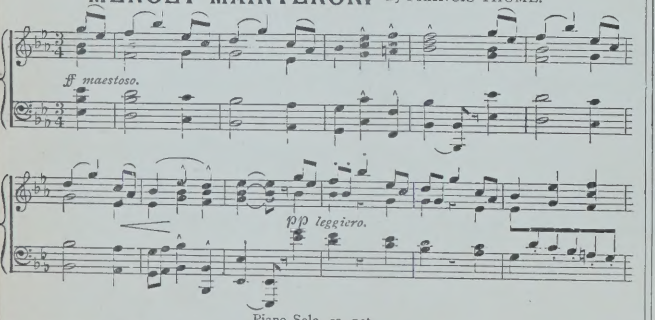

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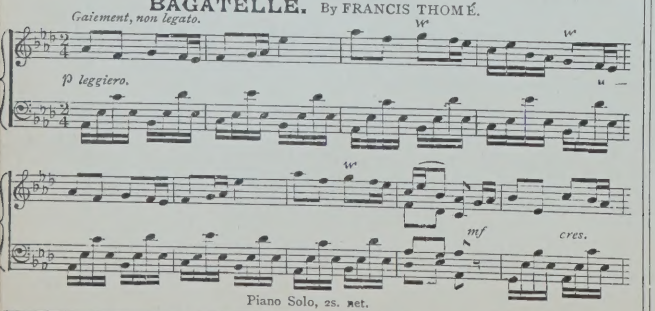

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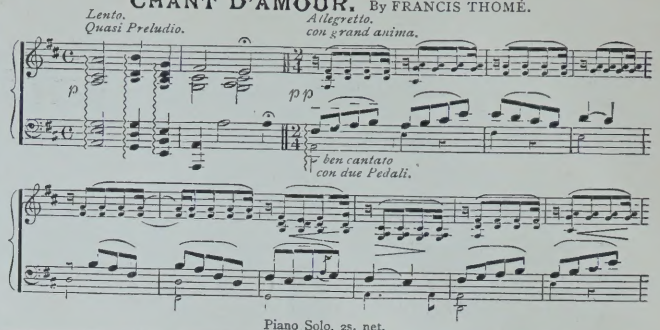

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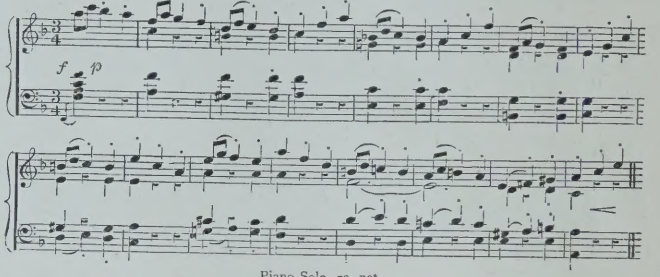

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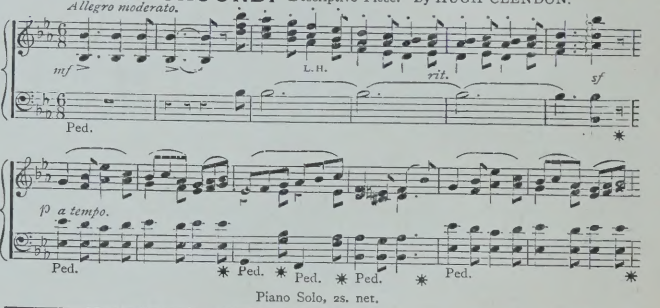

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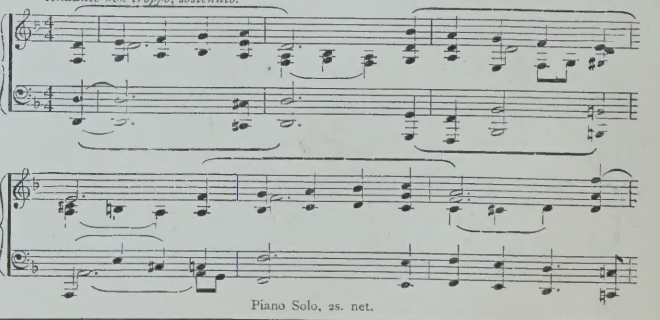

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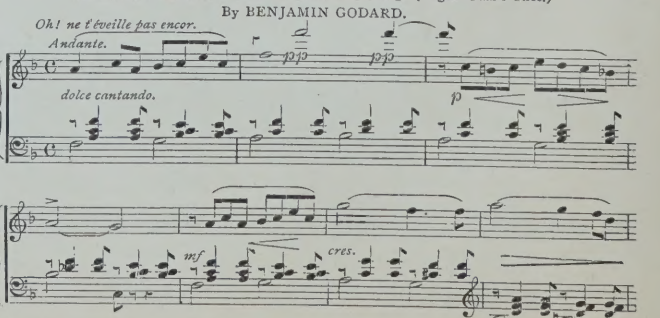

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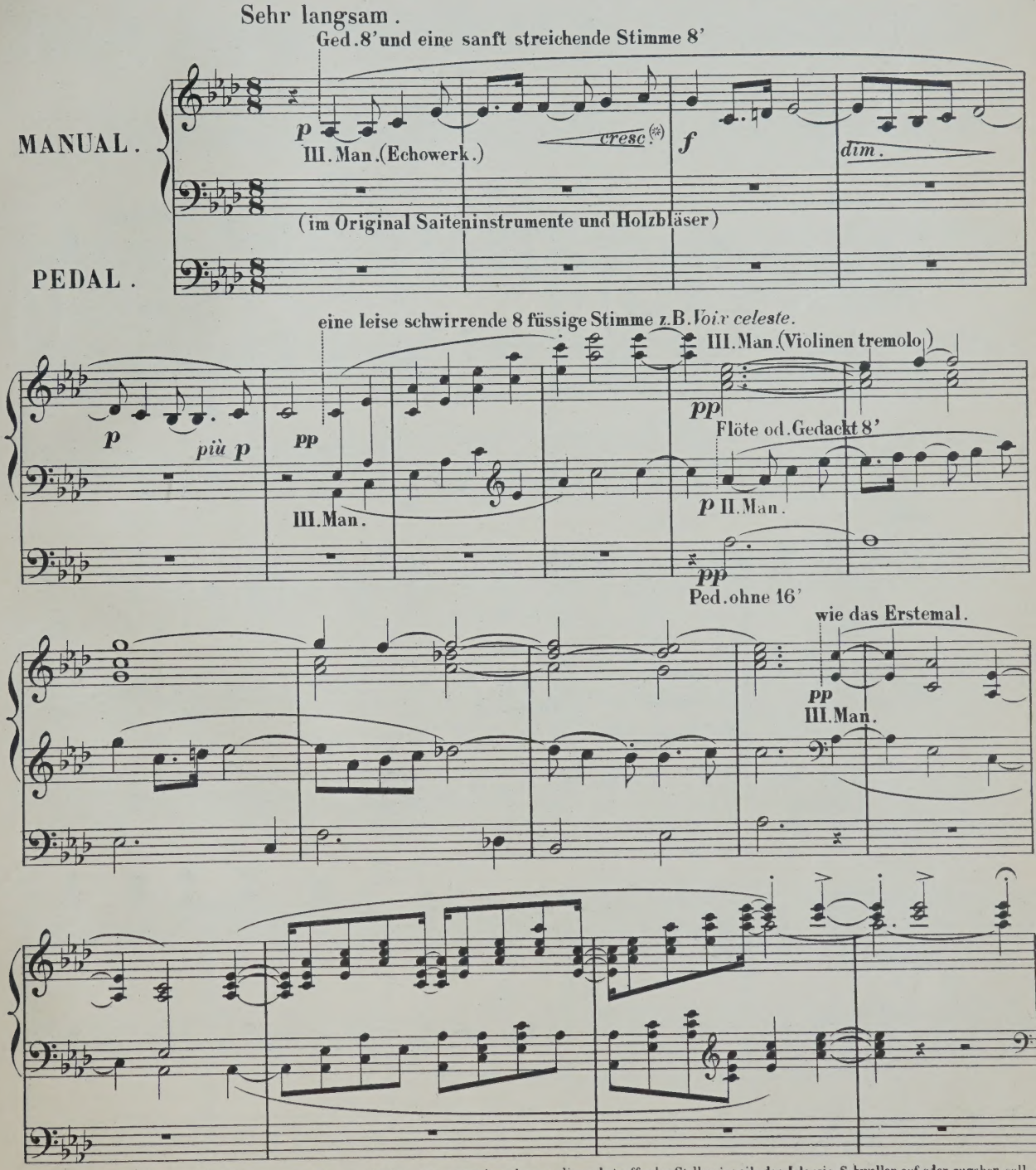

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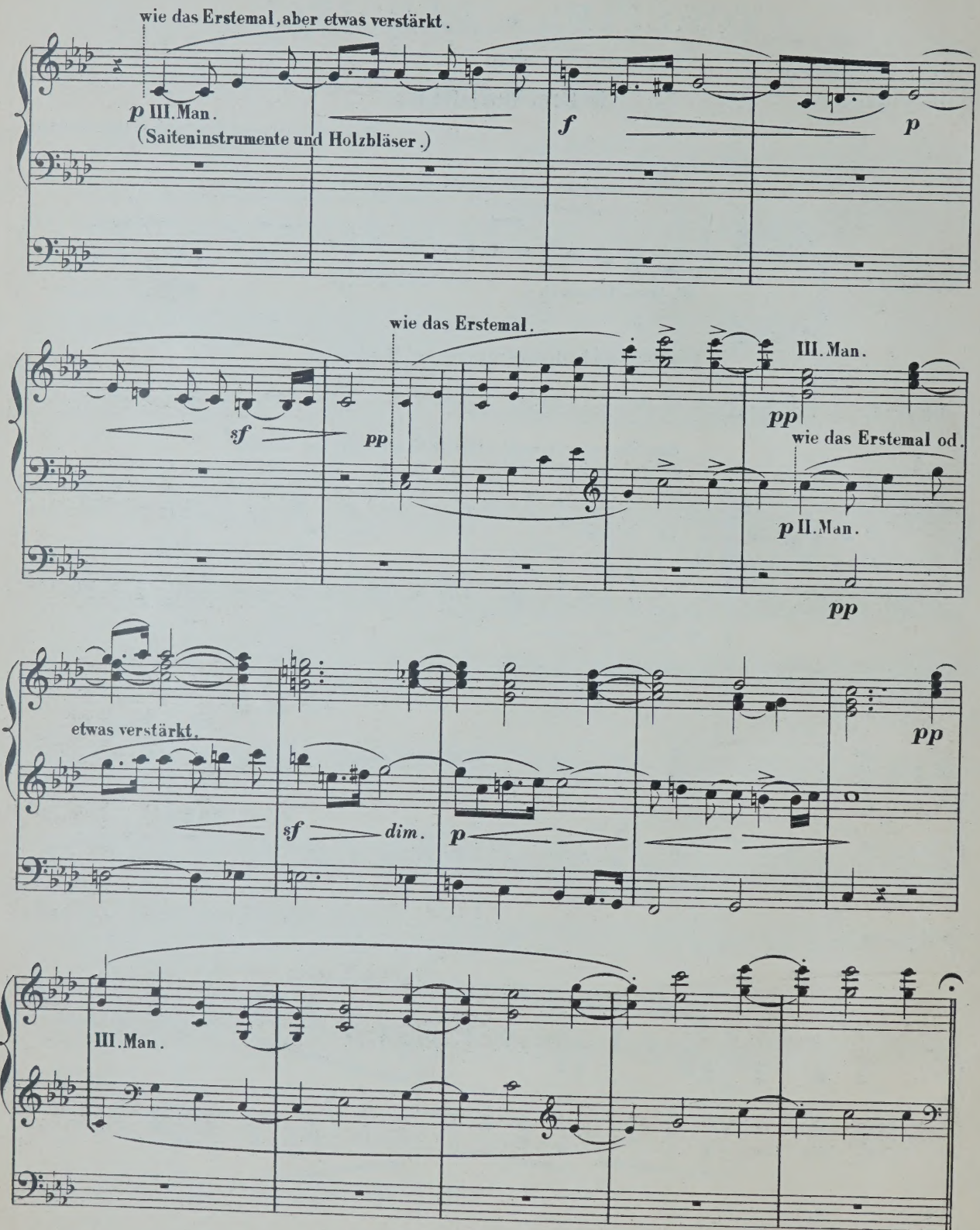
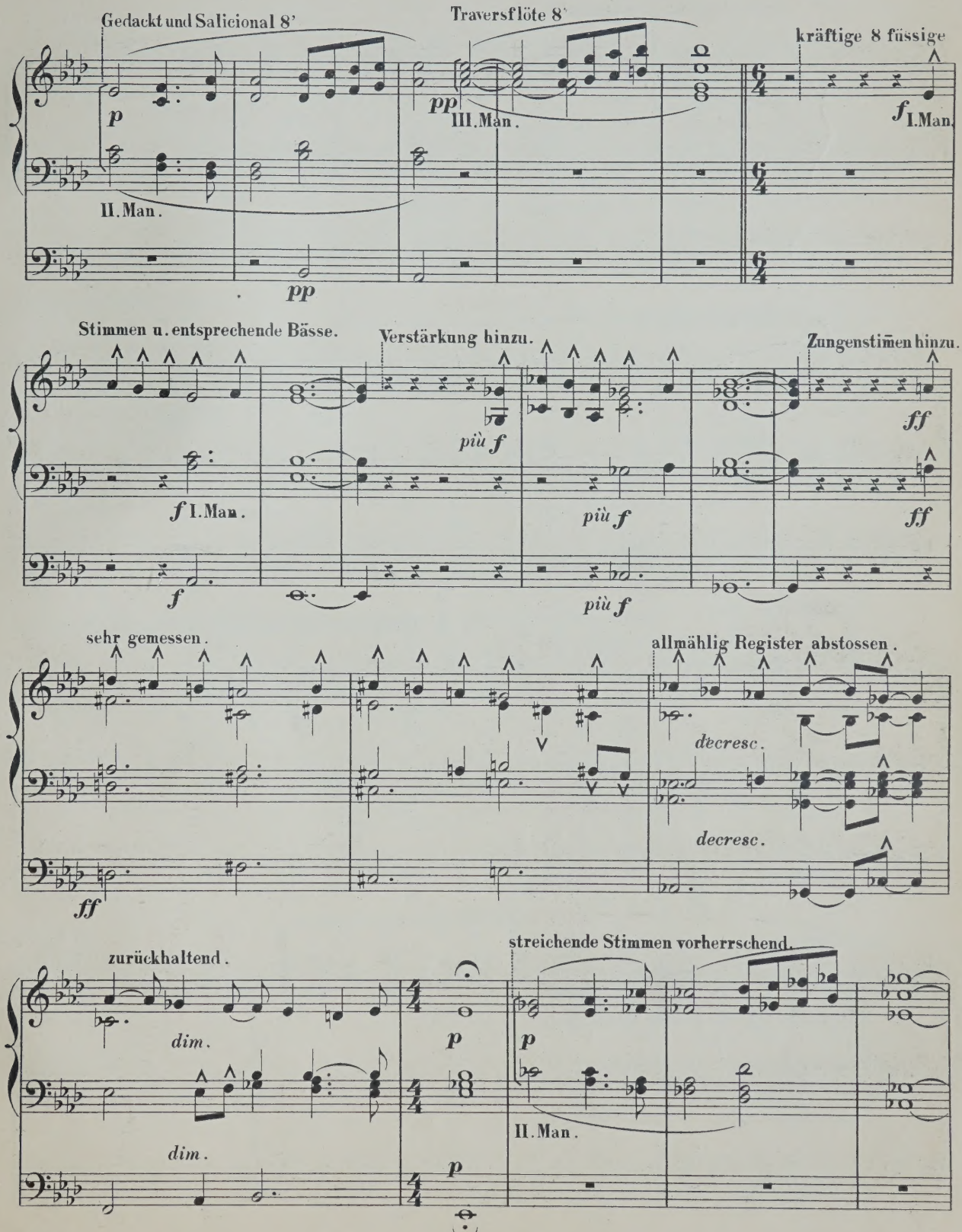
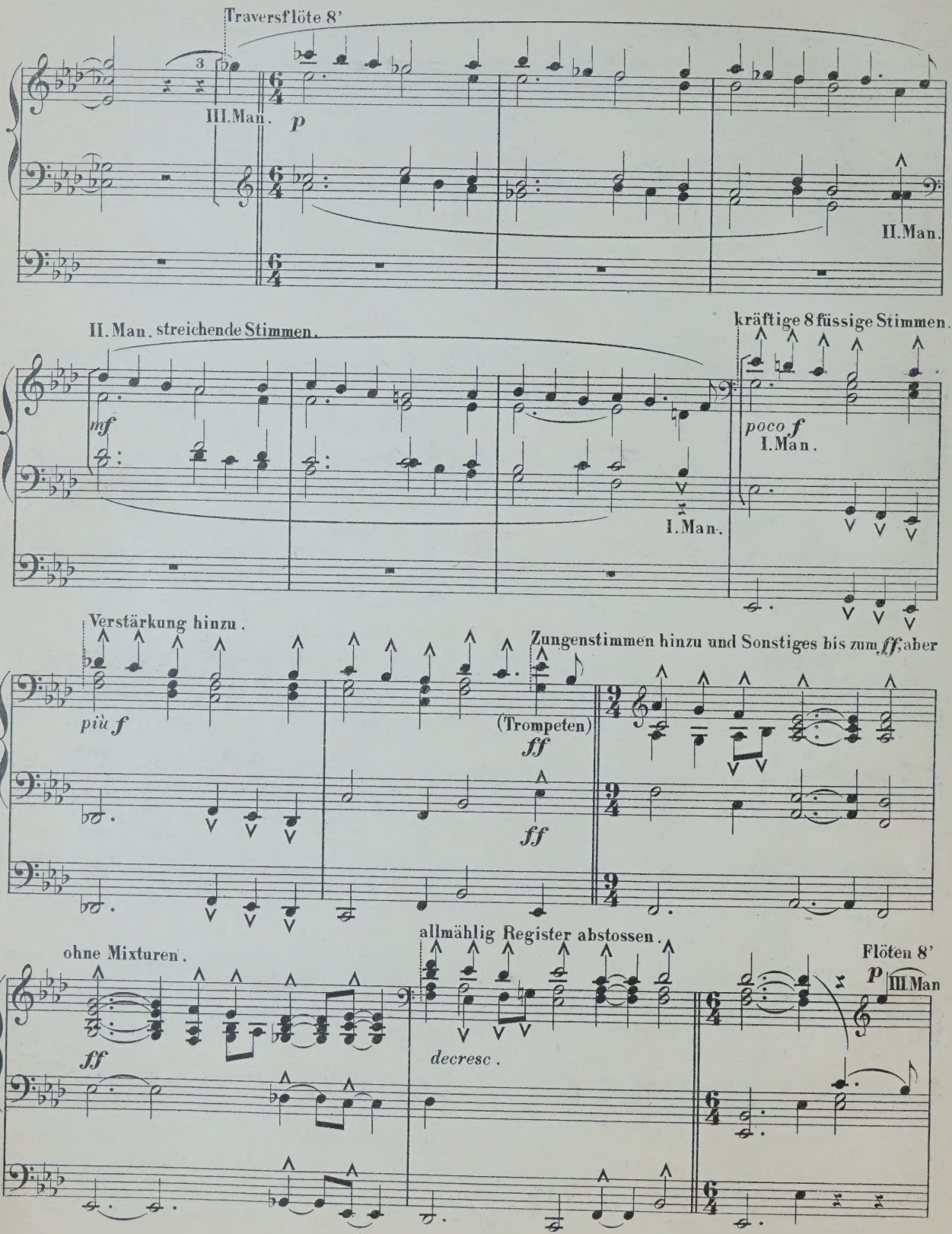
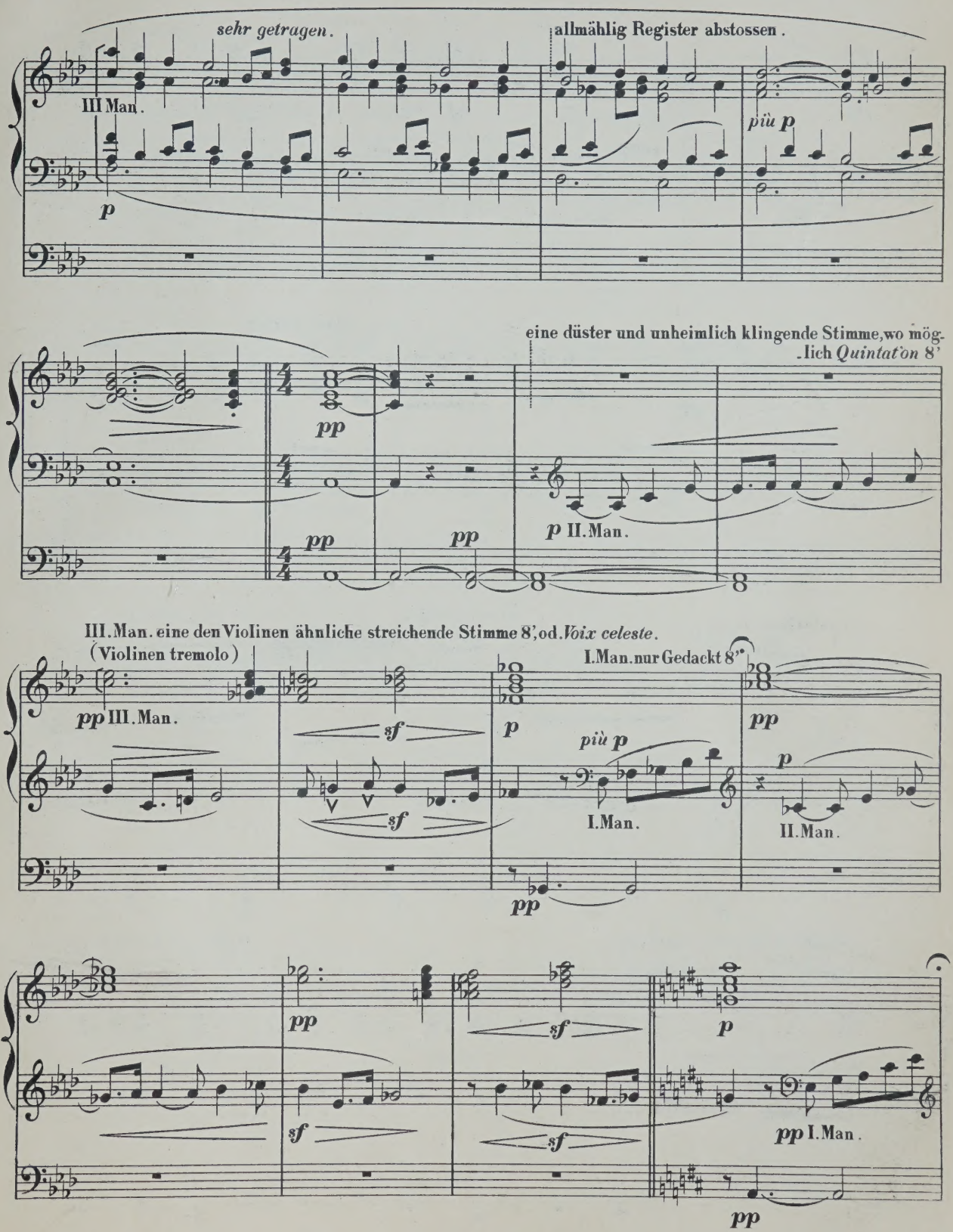
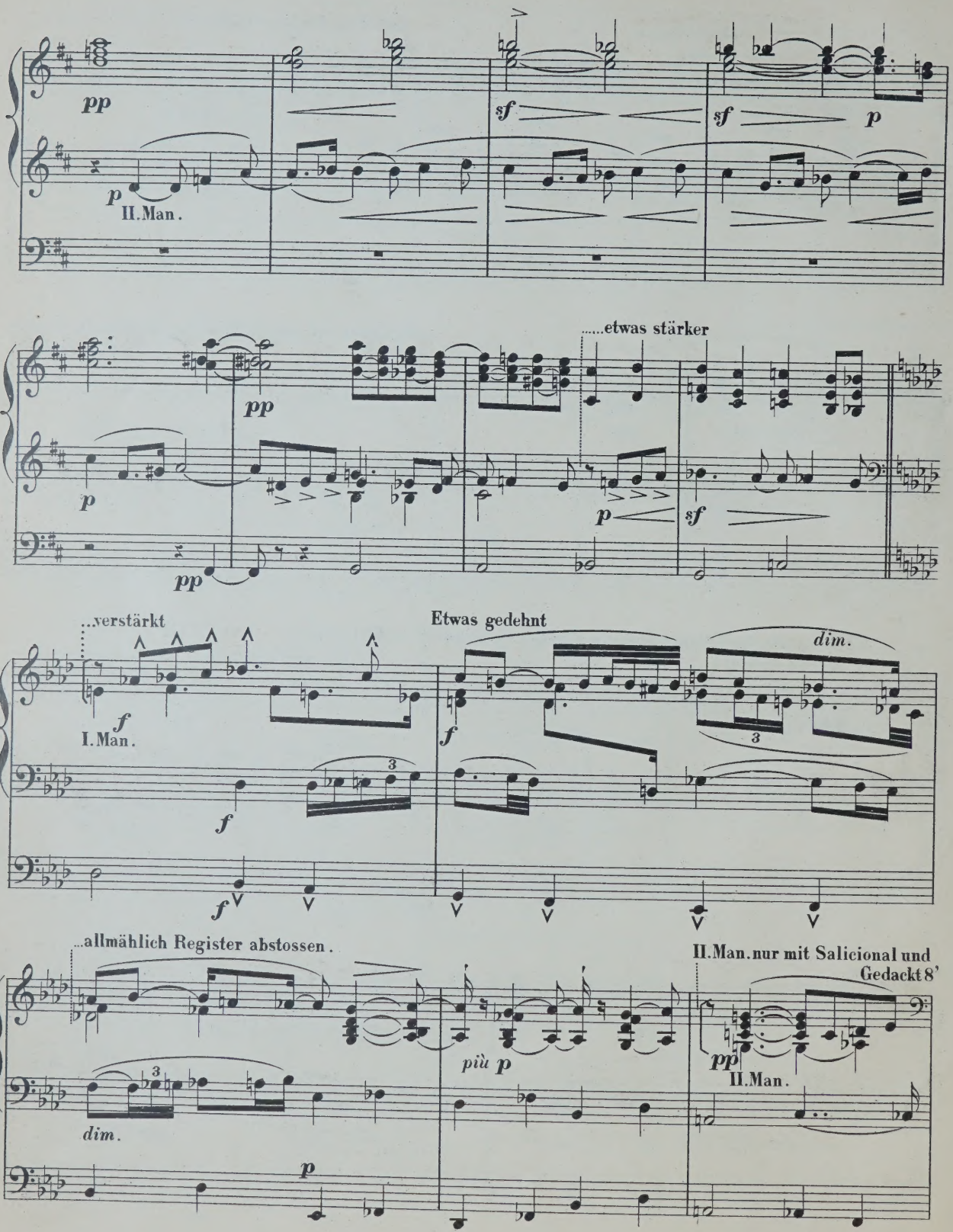
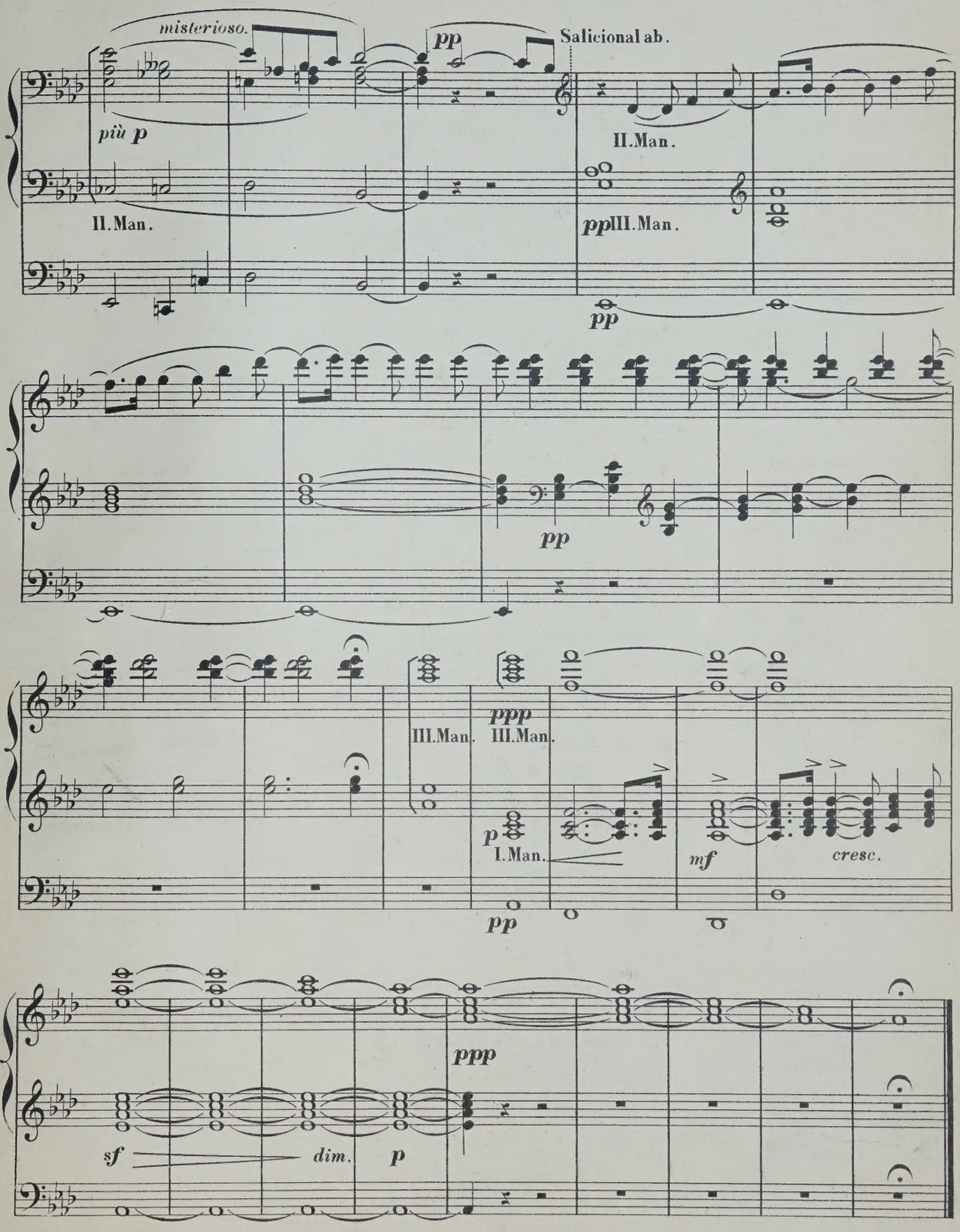

wie das Erstemal, aber etwas verstärkt.
p III. Man.
(Saiteninstrumente und Holzbläser.)
f
p
wie das Erstemal.
sf
pp
III. Man.
pp
wie das Erstemal od.
p II. Man.
pp
etwas verstärkt.
sf
dim.
p
pp
III. Man.


Gedackt und Salicional 8'
Traversflöte 8'
kräftige 8 füssige
p
pp
III. Man.
f I. Man.
II. Man.
pp
Stimmen u. entsprechende Bässe.
Verstärkung hinzu.
Zungenstimmen hinzu.
più f
ff
f I. Man.
più f
ff
f
più f
sehr gemessen.
allmählig Register abstossen.
decresc.
decresc.
ff
zurückhaltend.
streichende Stimmen vorherrschend.
dim.
p
p
II. Man.
dim.
p


Traversflöte 8'
III.Man.
p
II.Man.
II. Man. streichende Stimmen.
mf
I.Man.
kräftige 8füssige Stimmen.
poco f
I.Man.
Verstärkung hinzu.
più f
Zungenstimmen hinzu und Sonstiges bis zum ff, aber
(Trompeten)
ff
ff
ohne Mixturen.
ff
allmählig Register abstossen.
decresc.
Flöten 8'
p
III.Man


sehr getragen.
allmählig Register abstossen.
III Man.
p
più p
pp
pp
pp
eine düster und unheimlich klingende Stimme, wo mög-
lich Quintat'on 8'
p II. Man.
III. Man. eine den Violinen ähnliche streichende Stimme 8', od. Voix celeste.
(Violinen tremolo)
pp III. Man.
sf
sf
p
più p
I. Man. nur Gedackt 8"
I. Man.
pp
p
II. Man.
pp
pp
sf
sf
sf
p
pp I. Man.
pp


pp
sf
sf
p
p
II.Man.
.....etwas stärker
pp
p
p
sf
pp
...verstärkt
Etwas gedehnt
dim.
f
I.Man.
f
3
f
f
...allmählich Register abstossen.
II.Man. nur mit Salicional und
Gedackt 8'
più p
pp
II.Man.
dim.
3
p


misterioso.
più p
II.Man.
pp
Salicional ab.
II.Man.
ppIII.Man.
pp
pp
III.Man.
pppIII.Man.
p
I.Man.
pp
mf
cresc.
ppp
sf
dim.
p

Fine.

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	M	₰
Arie „Cujus animam" aus dem Stabat von *Rossini* für Orgel und Posaune.	2	—
animam. Célèbre air du Stabat mater ini, arr. pour l'Orgue et Trombone.	1	75
J. 6 leichte Fughetten und 12 Vercetten rgel u. zum kirchlichen Gebrauche. Op. 3.	1	50
Fantaisie de concert sur „O Sanctissima". religieux. Op. 29.	1	—
ce de l'opéra Casilda, Transcription. Op. 32.	—	50
u de concert sur la Prière de l'opéra des bois. Op. 33.	—	75
von *L. Spohr* für Orgel bearbeitet.	1	—
e über die Choralmelodie „Wie schön uns der Morgenstern," für Orgel, ell oder Horn. Op. 60.	1	75
tstück für Orgel, 2 Hörner und 3 Po- Op. 61.	4	75
hes Lied ohne Worte für Orgel. Op. 63.	1	—
la pastorale. Concertstück für Orgel. Op. 64.	2	50
onen aus dem Kaiserquartett v. *J. Haydn* rgel.	1	25
alfantasien für die Orgel zum Gebrauch henfeierlichkeiten und Concerten. (Gott nmels und der Erden. — Auferstehn, ja hn. — Allein Gott in der Höh').	1	75
Sonate. Op. 1.	3	50
F. W. 2 Chöre aus J. Haydn's Die mg. Op. 114.	1	—
Kleine praktische Vorschule für an- Orgelspieler, oder zwei-, drei-, und imige Bearbeitungen der gebräuchlichsten d Moll-Tonleitern. Op. 5.	1	50
G. 12 Orgelstücke für volle Orgel. in 2 Heften, jedes	1	25
n-Bartholdy, F. 6 Sonaten für Orgel. Op. 65.		
1. F-moll. 4½ Bogen		
2. C-moll. 2½ „		
3. A-dur. 2½ „		
4. B-dur. 3½ „		
5. D-dur. 2½ „		
6. D-moll. 4 „		
12 Präludien und Fughetten von r Schwierigkeit zum kirchlichen Ge- für die Orgel. Op. 130.	2	—
e und leichte Präludien. Op. 47.	1	25
e und leichte Choralvorspiele. Op. 48. Heft 1.	1	25
e und leichte Präludien. Op. 48. Heft 2.	1	25
für Orgel und Violine. Op. 51.	1	50
chtspastorale für die Orgel. Op. 56.	—	75
16 Präludien.	1	—
nspiele zu Rinck's Choralbuch.	2	75
. Marcia religiosa für Violoncell und ler Harmonium. Op. 8.	1	50
ndacht. Adagio für Violine und Orgel rmonium oder Pianoforte. Op. 9.	1	—
Dasselbe für Viola alta und Orgel oder um oder Pianoforte.	1	—
und Fuge für Orgel. Op. 11.	1	25
(G-moll) für Orgel. Op. 12.	1	50
petites Pièces.	1	—
Präludien und 1 Postludium. Op. 1.	1	—

	M	₰
Ritter, A. G. Tonstücke für die Orgel zum Gebrauche beim öffentlichen Gottesdienste.		
Heft 1. 12 Vorspiele zu Chorälen in alten Kirchentonarten. Op. 4.	—	75
„ 2. 12 Vorspiele in leitereigenen Tönen der Molltonarten. Op. 5.	—	75
„ 3. 12 Vorspiele, idem. Op. 6.	—	75
„ 4. 6 Choral-Vorspiele (Trios) mit angedeuteter Pedal-Applicatur. Op. 7.	—	75
„ 5. 3 ausgeführte Choral-Vorspiele in den alten Kirchentonarten. Op. 8.	—	75
„ 6. 3 grosse Choral-Vorspiele. Op. 9.	1	—
Roch, F. W. 18 Orgelstücke. Op. 14.	2	25
Rundnagel, C. Die Thräne, von J. Thomas bearbeitet für Harfe (oder Pianoforte) und Orgel (oder Harmonium).	2	25
Schmidt, O. Marche Nuptiale (Hochzeits-Marsch) pour Orgue. Op. 38	1	—
Stecher, H. 20 Orgelstücke. Op. 49.	2	—
Stecher, M. Fugues. 2me Edition.	2	25
Sulze, E. 6 kleine Fantasien für Orgel, (Pedalflügel oder Harmonium) über Lieder von *Georg Neumark*. Op. 85.	3	—
Einzeln:		
N° 1. Am Morgen.	—	75
2. Am Abend.	—	75
3. Bitte.	—	75
4. Trost.	—	75
5. Bitte.	—	75
6. Lob göttlichen Wortes.	—	75
— Feierlicher Marsch aus der Oper „Die Königin von Saba" von *Ch. Gounod*, für Orgel oder Pedal-Harmonium frei übertragen. N° 1. Op. 88.	1	75
— Compositionen und Bearbeitungen für die Orgel.		
N° 1. Adagio cantabile (II. Satz aus *Beethoven's* Sonate). Op. 13.	1	—
2. Marsch aus dem Oratorium Jephta von *Händel*.	—	75
3. Fuge von *D. Scarlatti*	1	—
4. Präludium und Fuge in E-moll von *Mendelssohn*.	2	—
5. Adagio aus *Mendelssohn's* D-dur-Sonate. Op. 58.	1	—
6. Präludium und Fuge über den Namen B-A-C-H von *J. S. Bach* für Orgel oder Pedalflügel.	1	25
7. Fest-Vorspiel zum Choral: „Herr Gott, dich loben alle wir!" für Orgel oder Pedalflügel.	1	—
8. Kriegsmarsch der Priester aus Athalia von *Mendelssohn*.	1	—
9. Concert. (Op. 7, N° 1, B-dur) von *Händel* für Orgel oder Pedalflügel.	3	—
Vogler, Abbé. 112 kleine Präludien. 6. Auflage.	2	75
— Idem, in 2 Heften, jedes	1	50
Volckmar, W. Der Choralspieler. Die gebräuchlichsten Choräle verschieden harmonisirt und figurirt, sowie mit Vorspielen, Zwischenspielen, Schlüssen und Nachspielen versehen. Ein Handbuch für Alle, welche den Kirchengesang zu leiten haben, sowie ein Lehrmeister für diejenigen, welche sich zum Organistendienst vorbereiten. Erster Band. Op. 23. n.	4	25
NB. Wird auch in 6 Heften zu n. 75 Pf. per Heft abgegeben.		
— 50 leichte und melodische Tonstücke mit oder ohne Pedal für Orgel. Op. 351. Heft 1 u. 2, jedes	2	50

	M	₰
Volkmann, R. Andantino aus dem III. Quartett (E-moll) für Orgel. Op. 35.	—	75
Wachs, P. L'Organiste improvisateur. Traité d'improvisation. n.	5	—
Wagner, R. Die Meistersinger von Nürnberg, bearbeitet für Orgel von *A. Hänlein*.		
N° 1. Choral aus Act I.	—	75
2. Chor „Wacht auf."	—	50
— Parsifal. Vorspiel für Orgel zum Concertvortrag bearbeitet von *A. Hänlein*.	1	25
— Parsifal. „Gebet des Amfortas", bearbeitet für Violine und Orgel.	1	75
— Charfreitags-Musik. Episode aus Parsifal für Orgel und Violine gesetzt von *A. Heintz*.	1	75
— Trauermarsch beim Tode Siegfried's und Brünnhilde's Klagegesang aus Götterdämmerung f. Orgel zum Concertgebrauch übertragen von *E. Stehle*.	2	25
Weber, J. C. 6 Fest-Nachspiele. Op. 7.	—	75
Werner, J. G. Orgelschule oder Anleitung zum Orgelspielen, und zur richtigen Kenntniss und Behandlung der Orgelwerke.	5	25
— Kurze Anweisung für angehende und ungeübtere Orgelspieler, Choräle zweckmässig mit der Orgel zu begleiten, nebst Zwischenspielen für mehrere Fälle.	3	25
Westbrook, W. J. Morceaux choisis pour Orgue.		
N° 1. *Adam, A.* Cantique de Noël.	1	—
2. *Gounod, Ch.* Nazareth.	1	—
3. *Ketterer, E.* Marche solennelle. Op. 204.	2	—
4. *Lachner.* Fest-Marsch. Op. 143.	1	50
5. *Gottschalk, M.* Méditation (Ricordati). Op. 26.	1	50
6. *Spohr, L.* Adagio.	1	—
7. *Lachner, Fr.* Marche de la 6me Suite. Op. 150	1	—
8. *Ravina, H.* Adoremus. Op. 72.	1	—
9. *Faure, J.* Les Rameaux.	1	—
10. *Gounod, Ch.* Hymne à Ste Cécile.	1	—
11. *Blumenthal, J.* Le Chemin du Paradis.	1	—
12. *Dupont, A.* Gavotte Op. 37, N° 1.	1	—
13. *Liszt, F.* Canzonetta del Salvator Rosa.	1	—
14a. *Alard, D.* Andante sostenuto. } 14b. *Beriot, Ch. de.* Etude. }	1	—
15a. *Gounod, Ch.* Berceuse. (Sérénade.) } 15b. *Gounod, Ch.* O Salutaris Hostia. }	1	—
16. *Merkel, G.* Idylle. Op. 50, N° 2.	—	75
— Sonate for the Organ.	3	—
— New Organ Arrangements.		
N° 1. *Neukomm.* Chorus from Hymne de la Nuit.	—	75
2. *Rheinberger.* Agnus Dei, from Op. 60.	—	75
3. *Kalkbrenner.* Andante.	—	75
4. *Neukomm.* Solo from Hymne de la Nuit.	—	75
5. *Rheinberger.* Requiem aeternam from. Op. 60.	—	75
6. *Raff, J.* Festival-Marsch. Op. 139.	—	75
7. *Ascher, J.* The Queen's March. Op. 62.	1	25
8. *Gounod, Ch.* Elegy.	—	75
9. *Vieuxtemps, H.* Romance. N° 1. Op. 40.	—	75
10. *Ascher, J.* Contemplation. N° 1. Op. 54.	—	75
11. *Merkel, G.* Adagio. Op. 51.	1	—
12. *Wagner, R.* Walther's Prize-Song from „The Mastersingers".	—	75
13. *Wagner, R.* Quintett from „The Mastersingers".	—	75
14. *Goltermann, G.* Heroic March. Op. 73.	—	75
Zundel, J. 2 Fugen mit 3 Subjecten. Op. 4.	—	75

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aus

(Richard Wagner's Lohengrin)

für Orgel, Harmonium oder Pedalflügel

von

B. SULZE.

Op. 78.

Eigenthum der Verleger für alle Länder.

Leipzig, Breitkopf & Härtel.

Pr. M. 2. 25.

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15060.

№ 1. Chorgesang.

Erster Act, 3te Scene aus „Lohengrin"

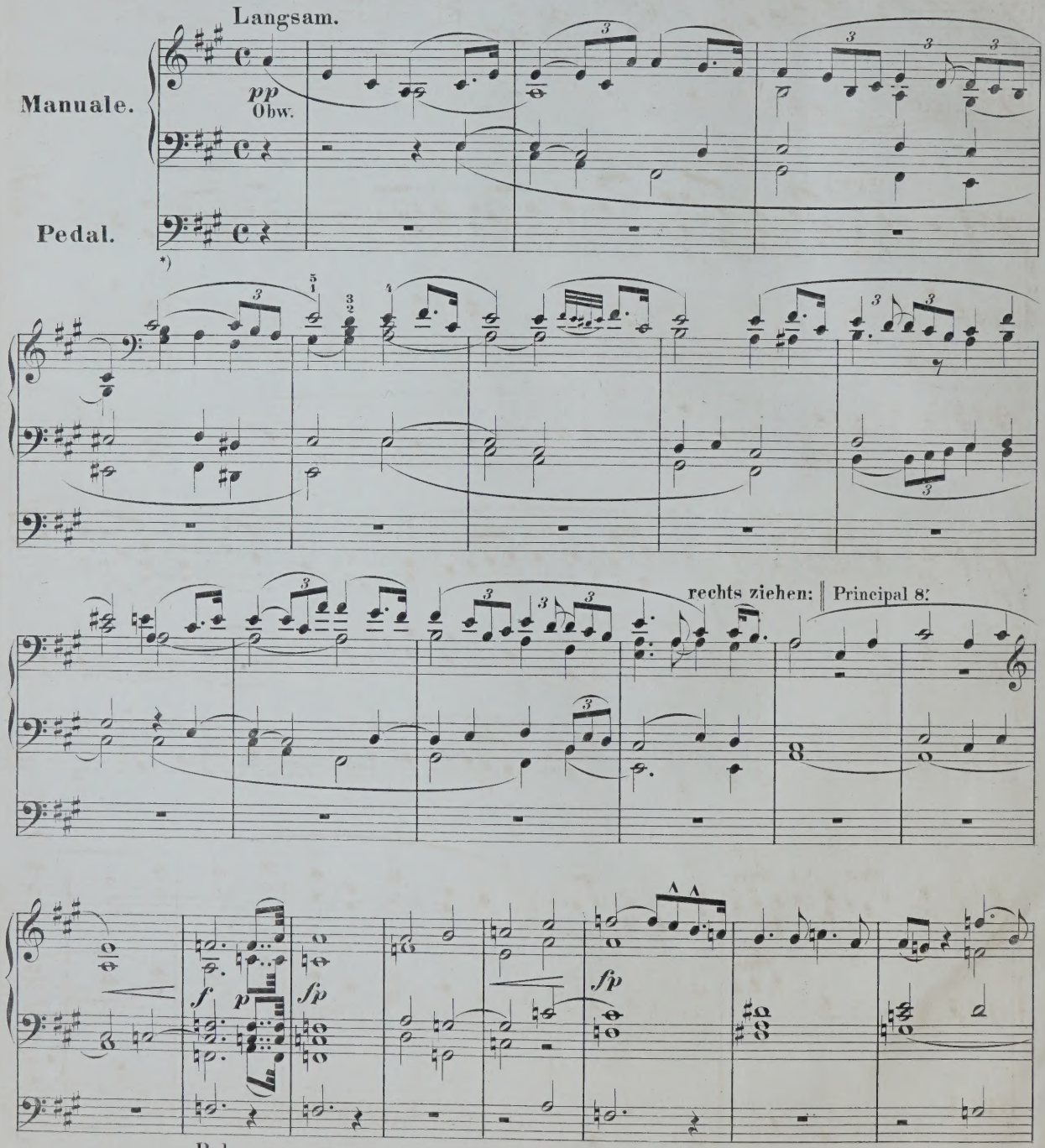
von

R. WAGNER.

Registrirung:

Oberw: Flauto traverso 8′, Hohlflöte 8′ und Schweizerflöte 8′.
Hauptwerk: Principal 16′, Gambe 8′ u. 4′, Spitzflöte 8′ u. 4′ und Gedackt 8′.
Pedal: Subbass 16′, Violonbass 8′ u. 16′ und Principalbass 16′.

B. Sulze, Op. 78.



*) Neue Pedalapplicatur: siehe Gottschalg's „Repertorium für Orgel," Band III etc.—Leipzig: Schuberth.—

Stich und Druck von Breitkopf & Härtel in Leipzig.

rechts weg: Principal 8′.
links ziehen: Bordunbass 8′; Octavbass 8′ und
rechts: Octavbass 4′.

rechts ziehen: Principal 8′.

Hptw.

Hptw.

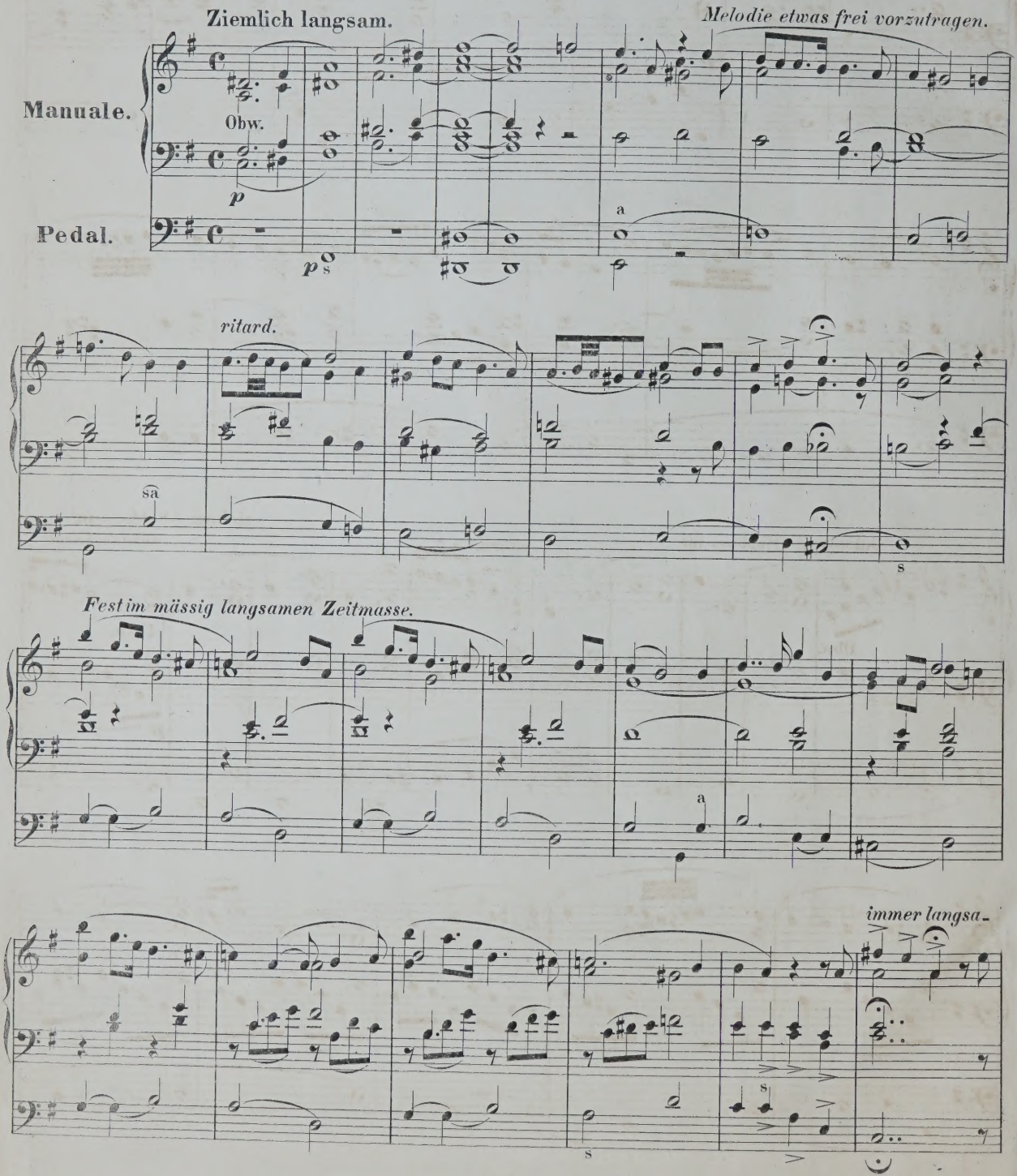
Ped.

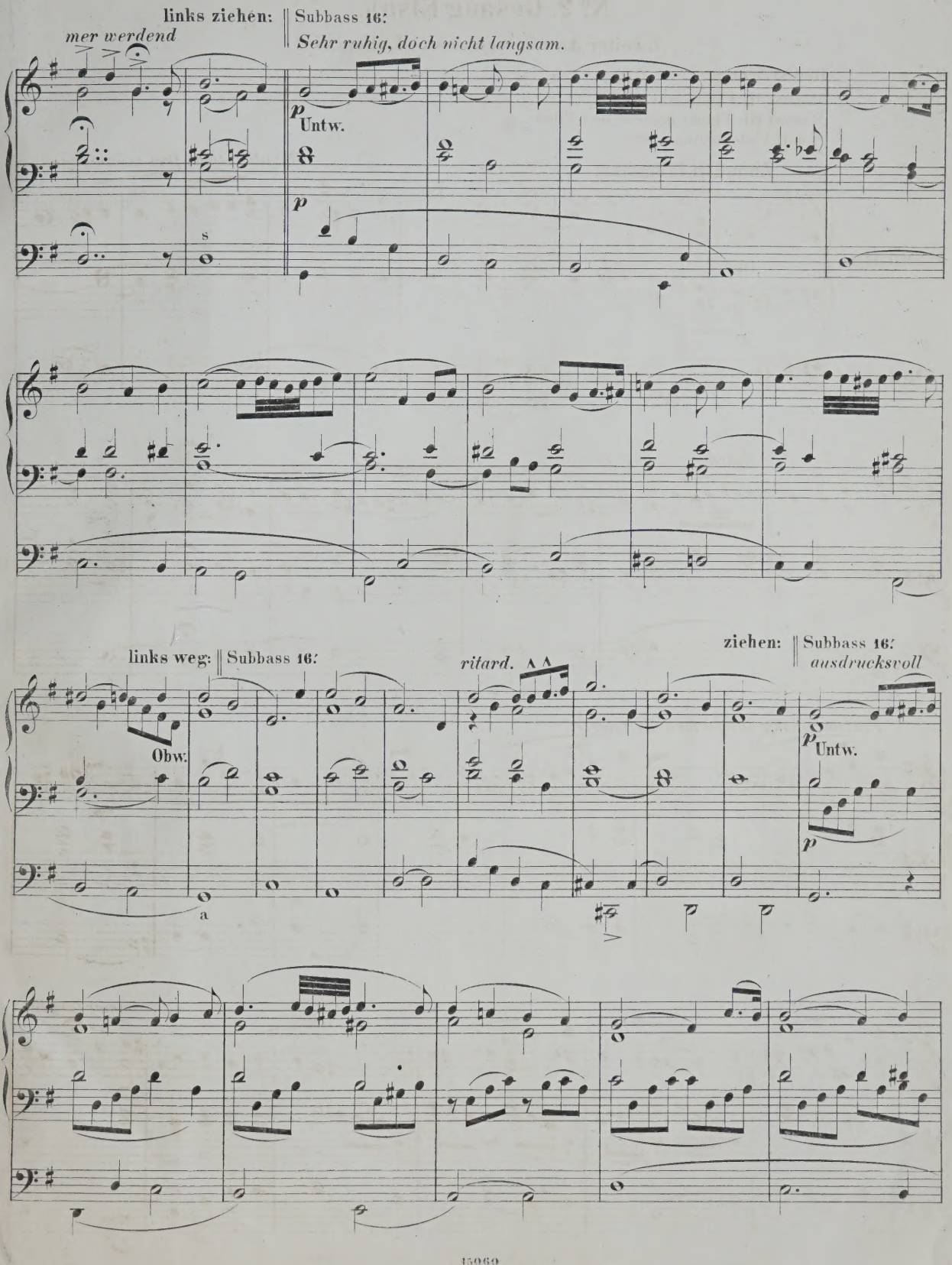
* Will man nicht zum Hptw. übergehen, so werden im Obw. noch hinzugezogen: Bordun 16′; Gemshorn 4′ und Octave 4′.

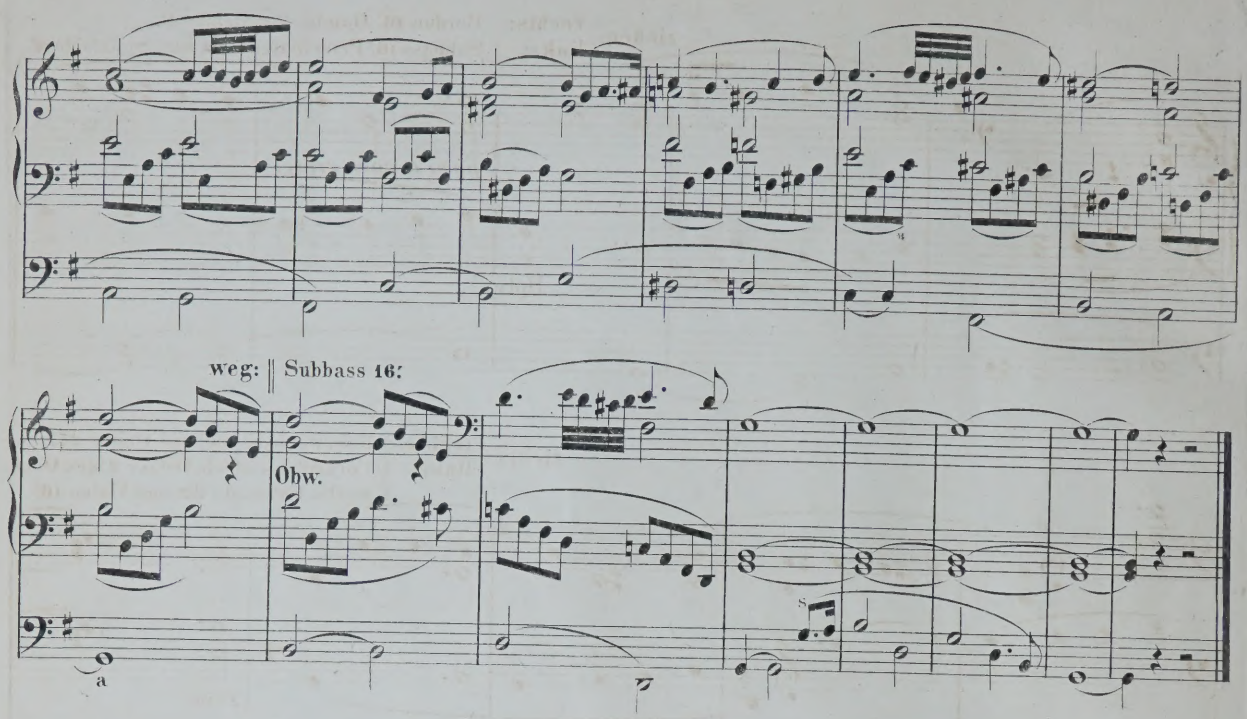
Nº 2. Gesang Elsa's.

Zweiter Act, 2te Scene aus „Lohengrin."

Registrirung:
Manual II: Flauto trav. 8′
Manual III: Flauto dolce 8′ und Flauto 4′
Pedal: Violoncellbass 8′



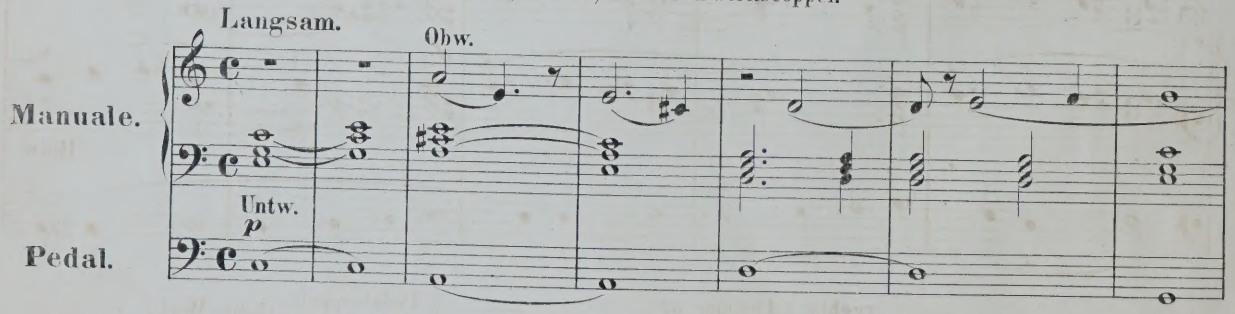

links ziehen:
Subbass 16:
mer werdend
Sehr ruhig, doch nicht langsam.
p
Untw.
p
s
links weg:
Subbass 16:
ritard.
ziehen:
Subbass 16:
ausdrucksvoll
Obw.
a
p
Untw.
p

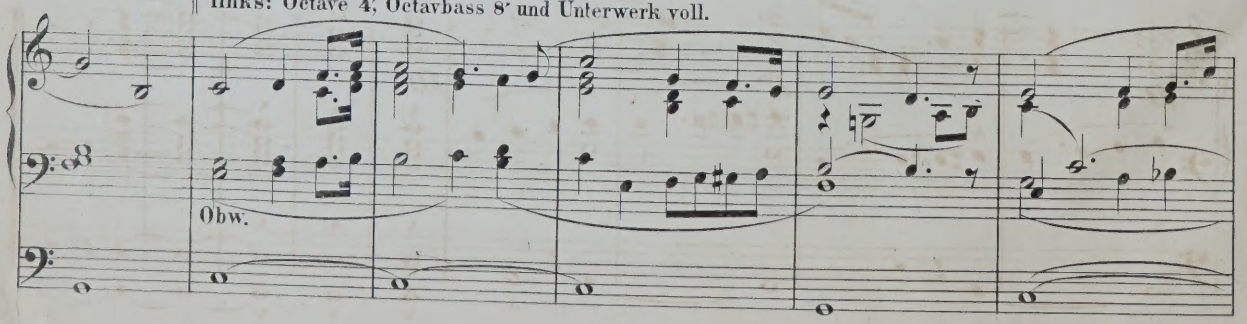


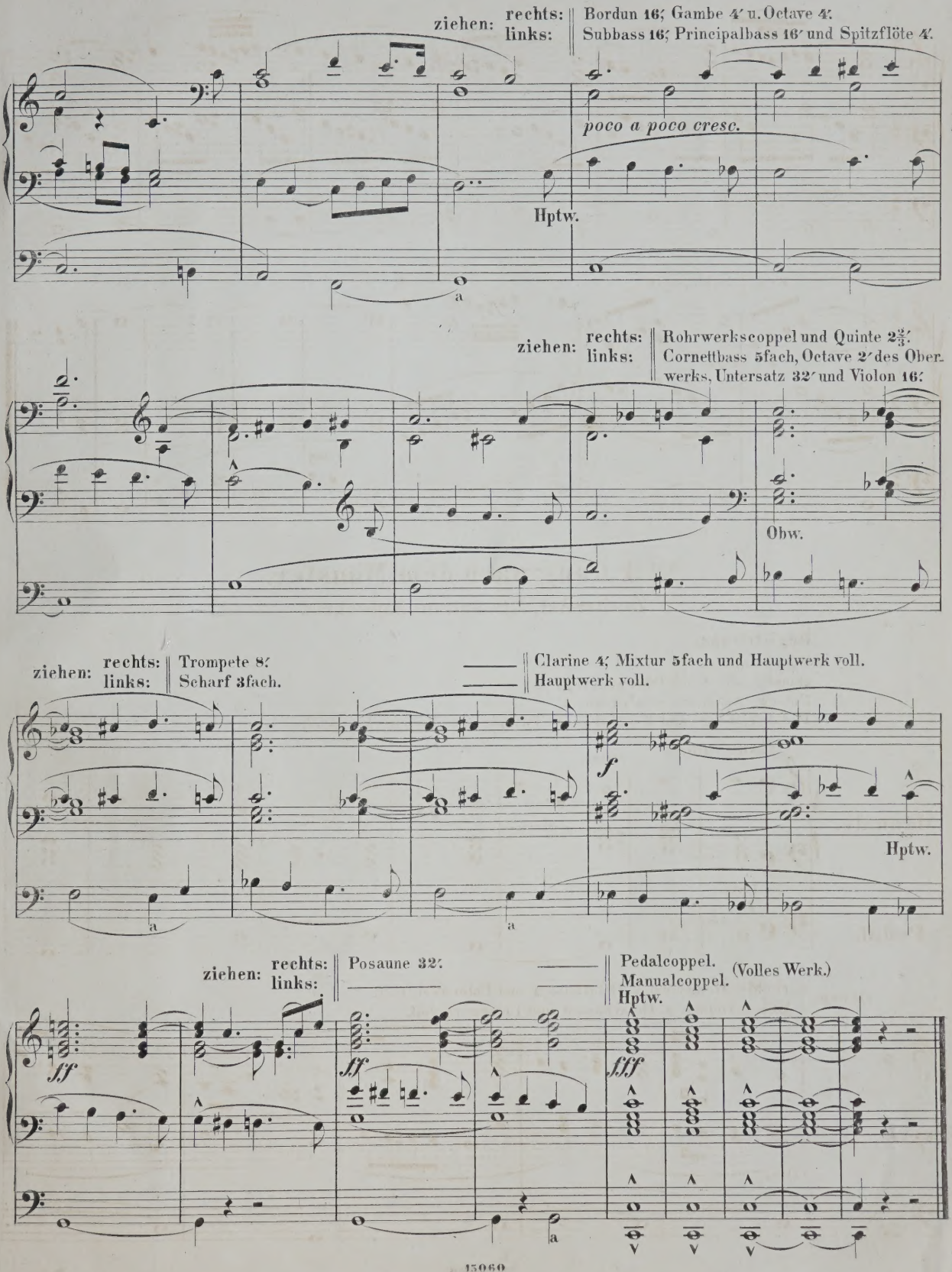
№ 3. Gang nach dem Münster.

Zweiter Act, 5te Scene aus „Lohengrin.“

Registrirung:
Oberw: alle 8′
Hauptw: alle 8′ mit Oberw. gecoppelt.
Unterw: Salicional 8′ u. Flauto 4′
Pedal: Violon 8′ und Bordunbass 8′; Pos. 16′ ohne Rohrwerkscoppel.



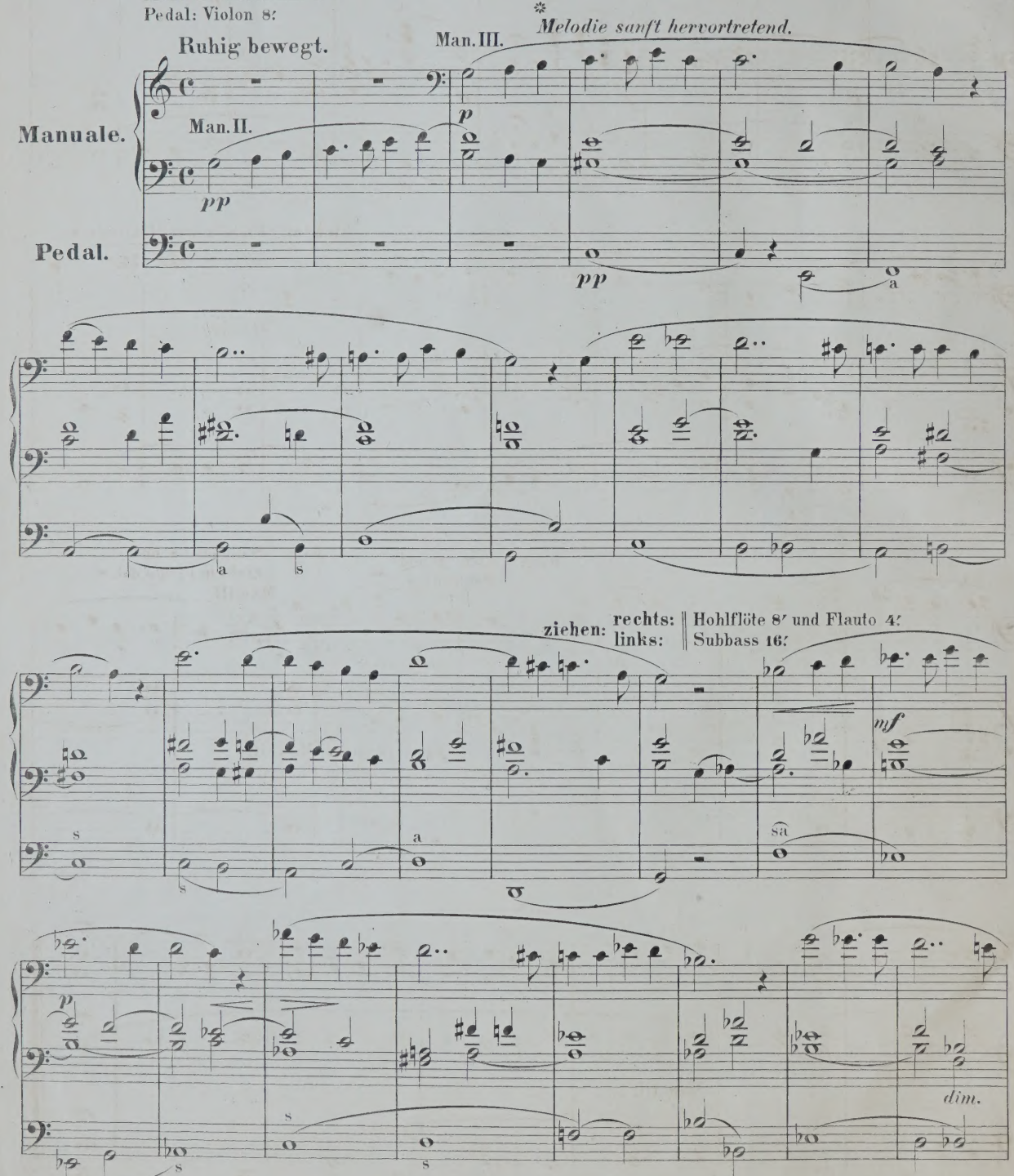



ziehen: rechts: Bordun 16′, Gambe 4′ u. Octave 4′.
links: Subbass 16′, Principalbass 16′ und Spitzflöte 4′.
poco a poco cresc.
Hptw.
a
ziehen: rechts: Rohrwerkscoppel und Quinte 2⅔′.
links: Cornettbass 5fach, Octave 2′ des Oberwerks, Untersatz 32′ und Violon 16′.
Obw.
ziehen: rechts: Trompete 8′.
links: Scharf 3fach.
Clarine 4′, Mixtur 5fach und Hauptwerk voll.
Hauptwerk voll.
f
Hptw.
a
a
ziehen: rechts: Posaune 32′.
Pedalcoppel.
Manualcoppel.
Hptw.
(Volles Werk.)
ff
fff
fff
a

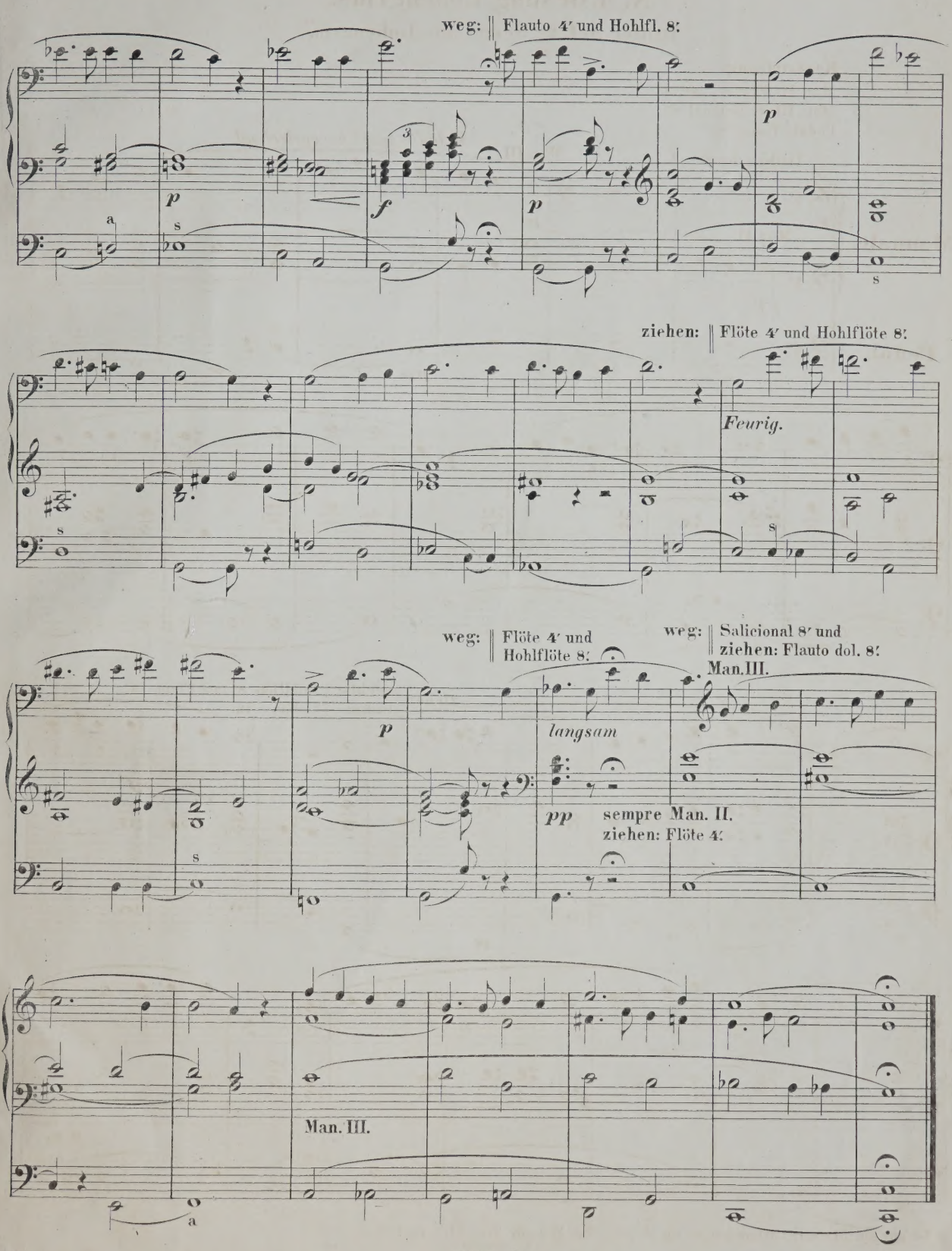
Nº 4. Gesang Lohengrin's.

Dritter Act, 2te Scene aus „Lohengrin."

Registrirung:
Man. II: Flauto trav. 8′
Man. III: Salicional 8′
Pedal: Violon 8′



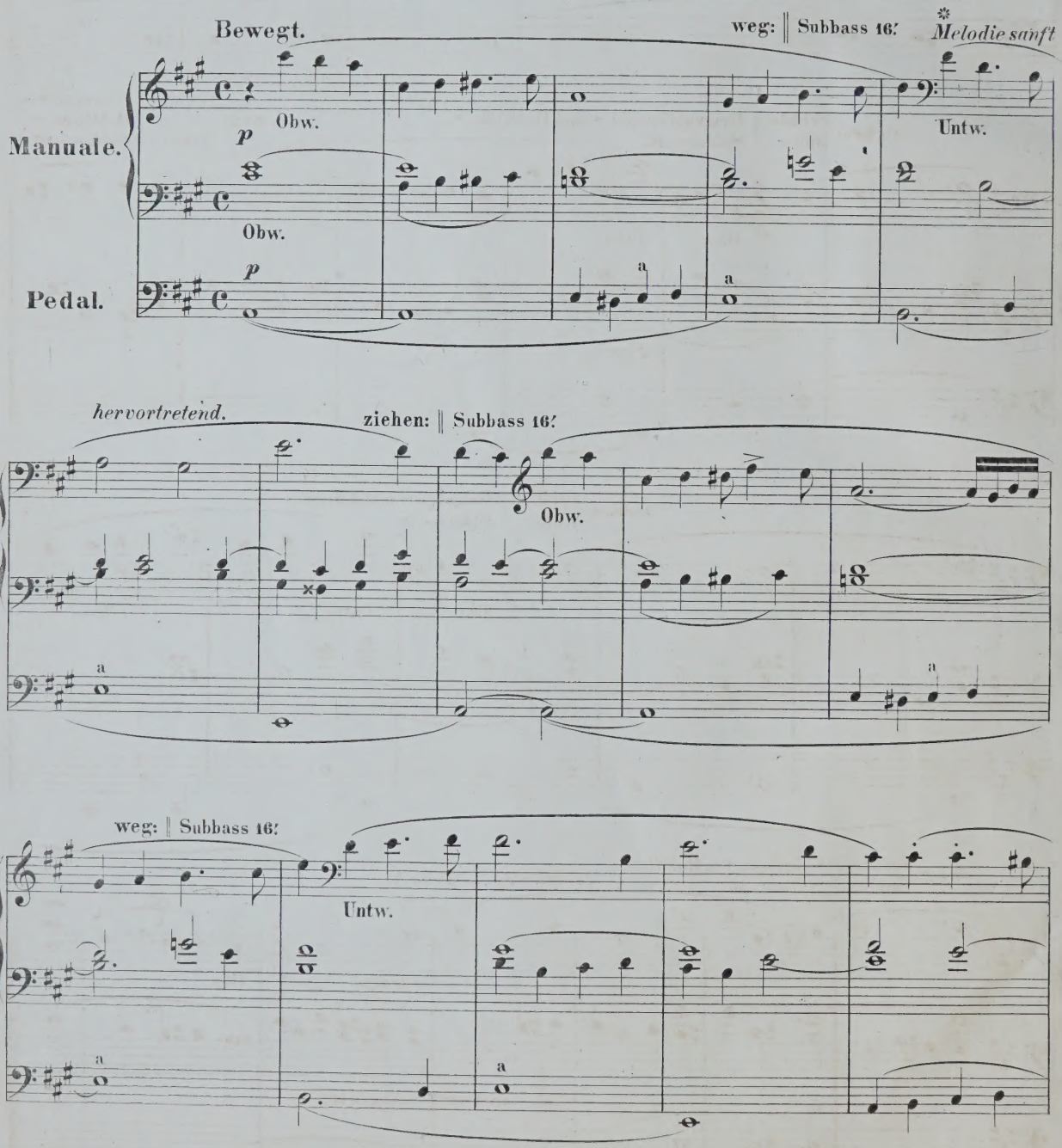
* Ist nur ein Manual vorhanden, so spielt man die Melodie eine Octave höher.


weg: Flauto 4′ und Hohlfl. 8′
ziehen: Flöte 4′ und Hohlflöte 8′
Feurig.
weg: Flöte 4′ und Hohlflöte 8′
weg: Salicional 8′ und
ziehen: Flauto dol. 8′
Man. III.
langsam
sempre Man. II.
ziehen: Flöte 4′
Man. III.

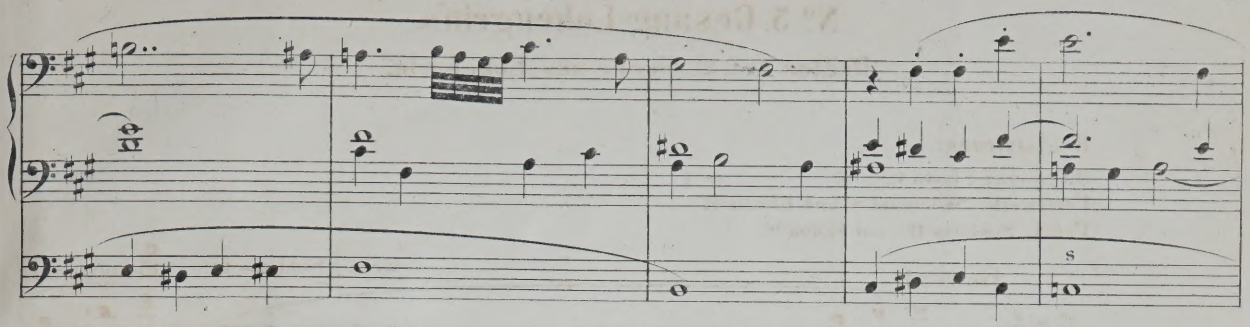
№ 5. Gesang Lohengrin's.

Dritter Act, 2te Scene aus „Lohengrin."

Registrirung:
Oberwerk: Flauto trav. 8′
Unterwerk: Salicional 8′ und Flauto 4′
Pedal: Subbass 16′ und Violon 8′

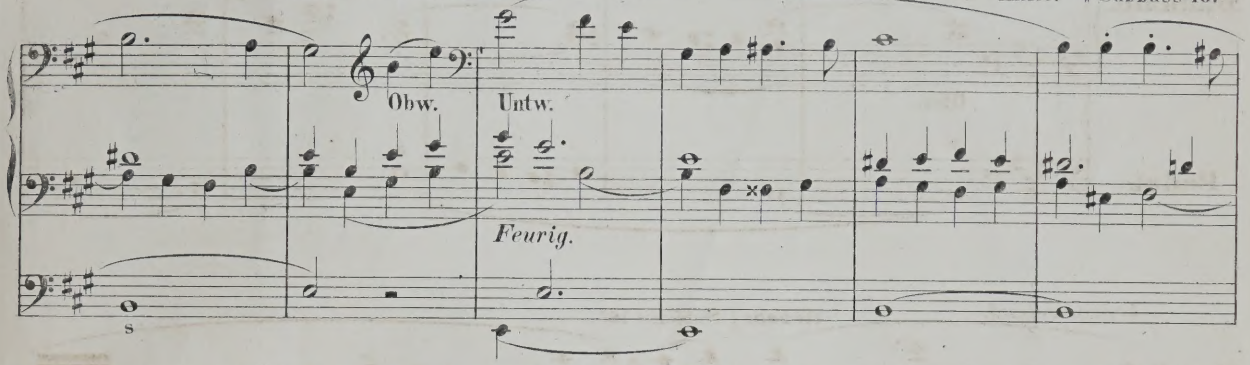


* Ist nur ein Manual vorhanden, so spielt man die Melodie eine Octave höher.

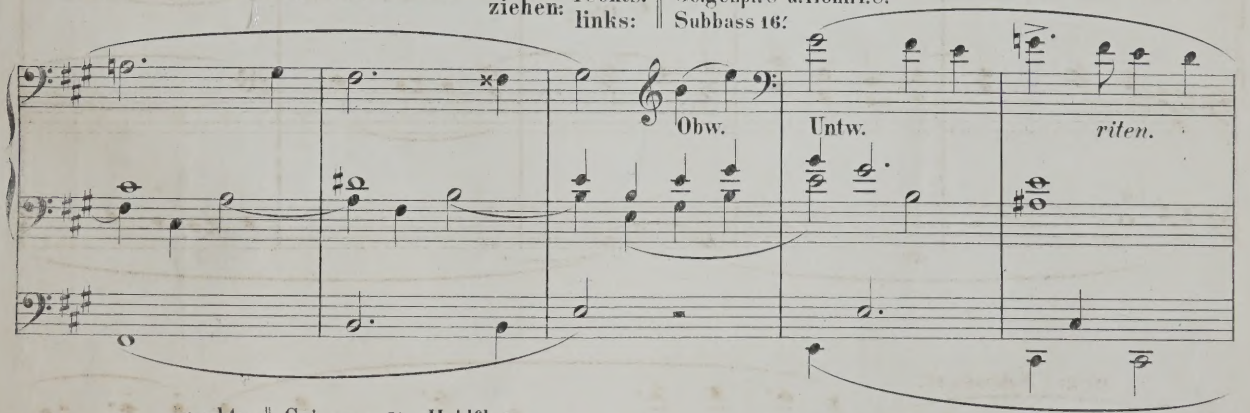


ziehen: rechts: Geigenprincipal 8′ und Hohlflöte 8′
links: Subbass 16′

weg: rechts: Geigenpr. 8′ u. Hohlflöte 8′
links: Subbass 16′

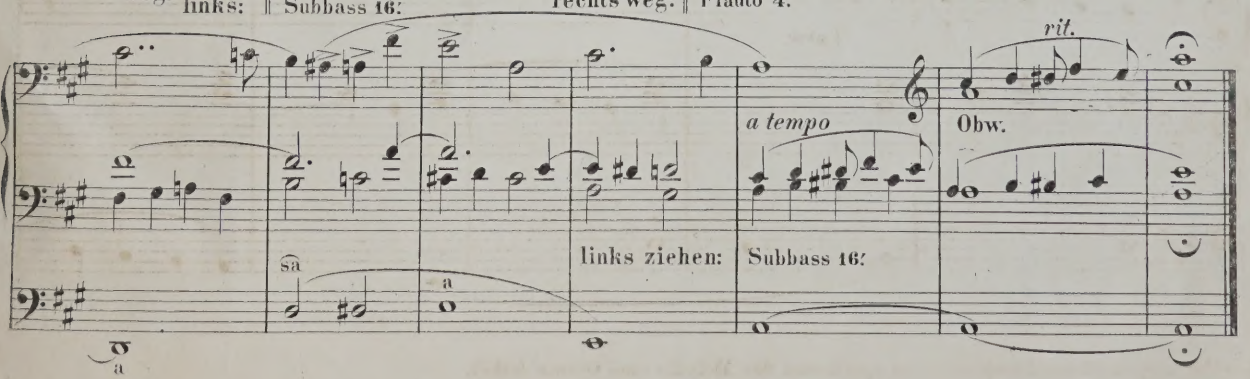


ziehen: rechts: Geigenpr. 8′ u. Hohlfl. 8′
links: Subbass 16′



weg: rechts: Geigenpr. 8′ u. Hohlfl. 8′
links: Subbass 16′

rechts weg: Flauto 4′



Nº 6. Abschied Lohengrin's.

Dritter Act, 3te Scene aus „Lohengrin."

Registrirung:
Manual II: Flauto trav. 8′ und Hohlflöte 8′.
Manual III: Salicional 8′ und Flauto 4′.
Pedal: Violoncellbass 8′.

links ziehen: ‖ Subbass 16′ und rechts weg:
✲ Hohlflöte 8′.

Melodie sanft hervortretend.

Mässig langsam.

Man. III.

Manuale.

Man. II.

Pedal.

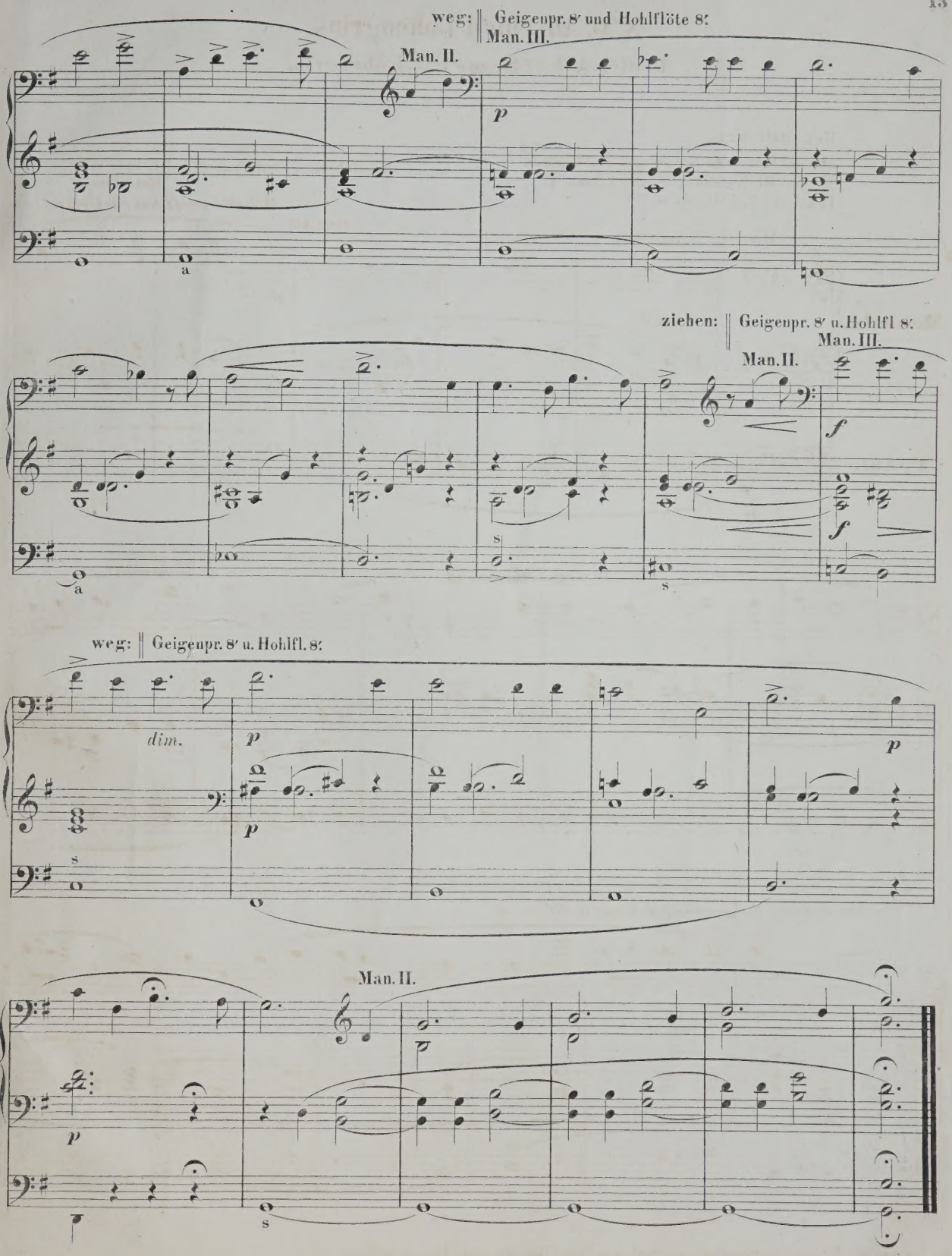
weg: ‖ Subbass 16′

ziehen: ‖ Subbass 16′

rechts ziehen: ‖ Geigenprincipal 8′ und Hohlflöte 8′

ritard.

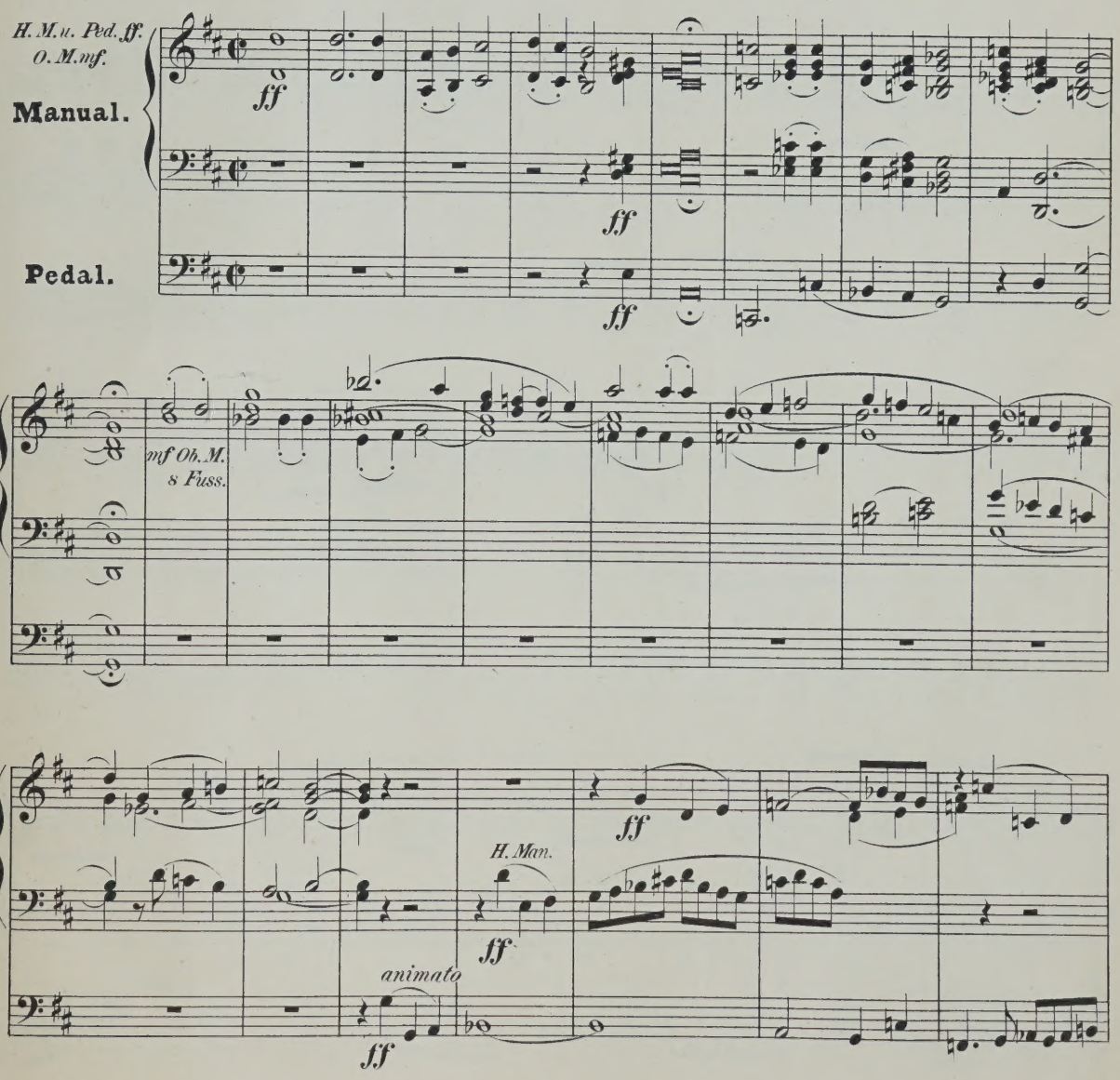
✲ Ist nur ein Manual vorhanden, so spielt man die Melodie eine Octave höher.


weg: Geigenpr. 8′ und Hohlflöte 8′
Man. III.
Man. II.
p
a
ziehen: Geigenpr. 8′ u. Hohlfl 8′
Man. III.
Man. II.
f
f
s
a
s
weg: Geigenpr. 8′ u. Hohlfl. 8′
dim.
p
p
p
s
Man. II.
p
s

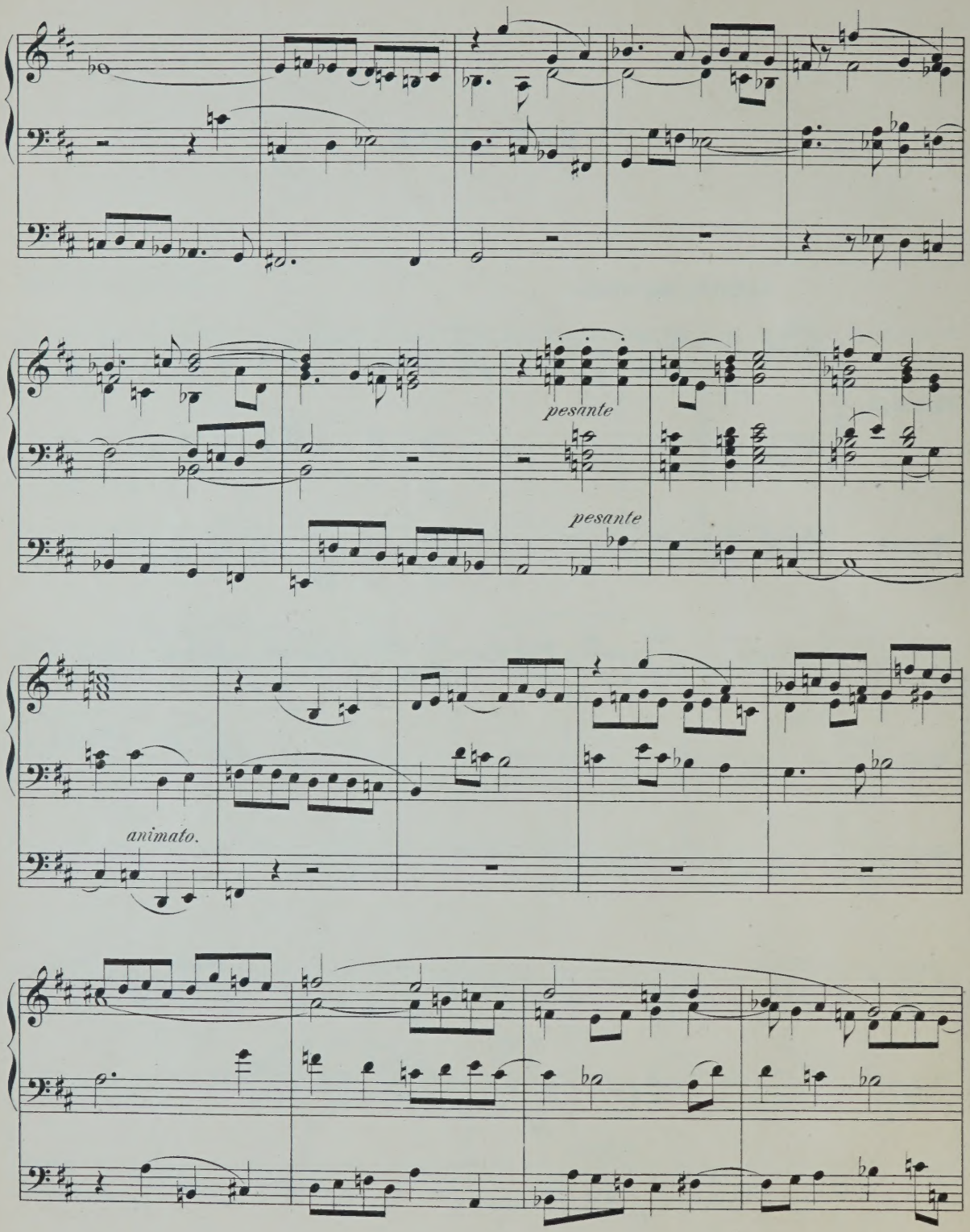
FANTASIE.

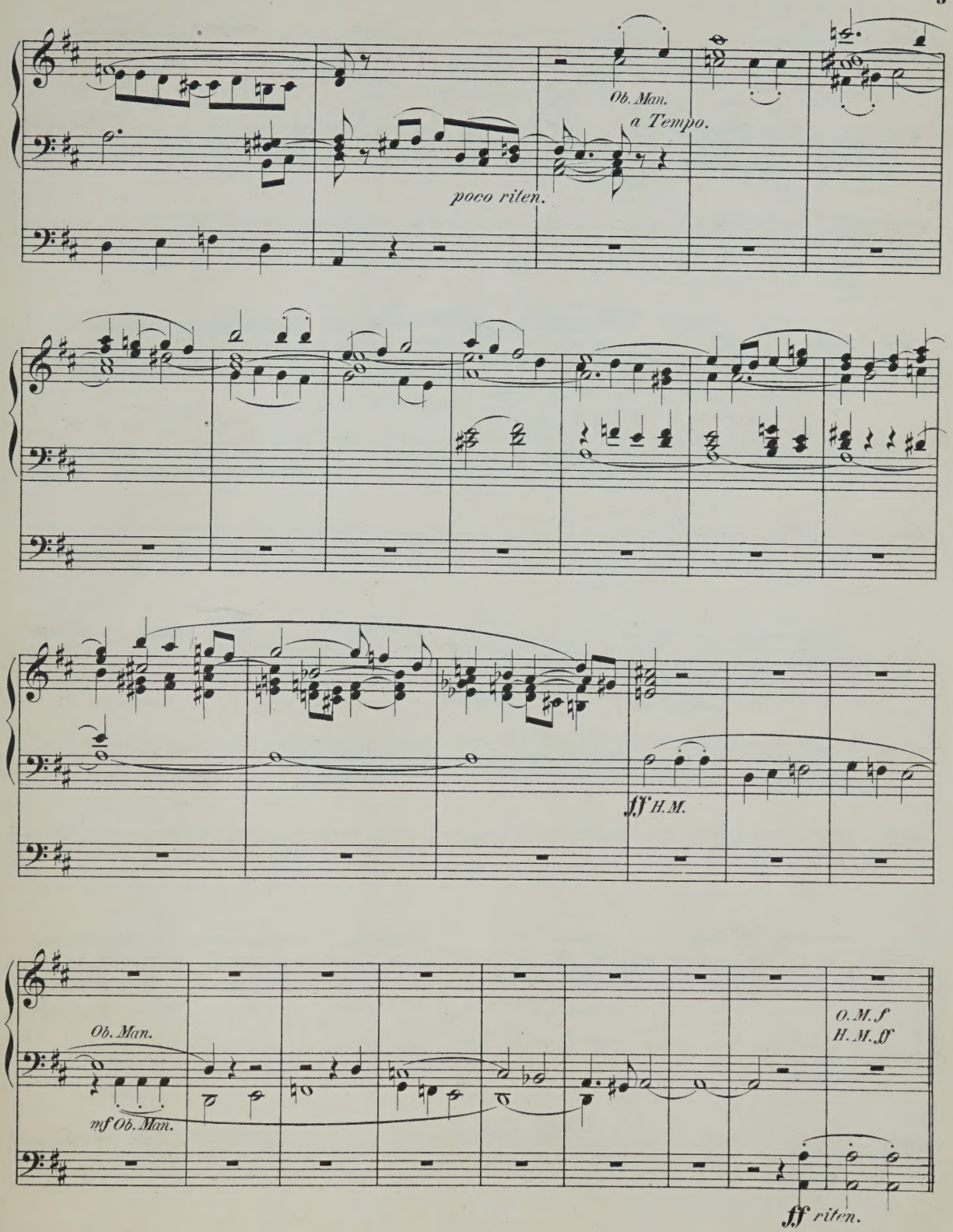
Andante maestoso.

Christian Fink, Op. 23.

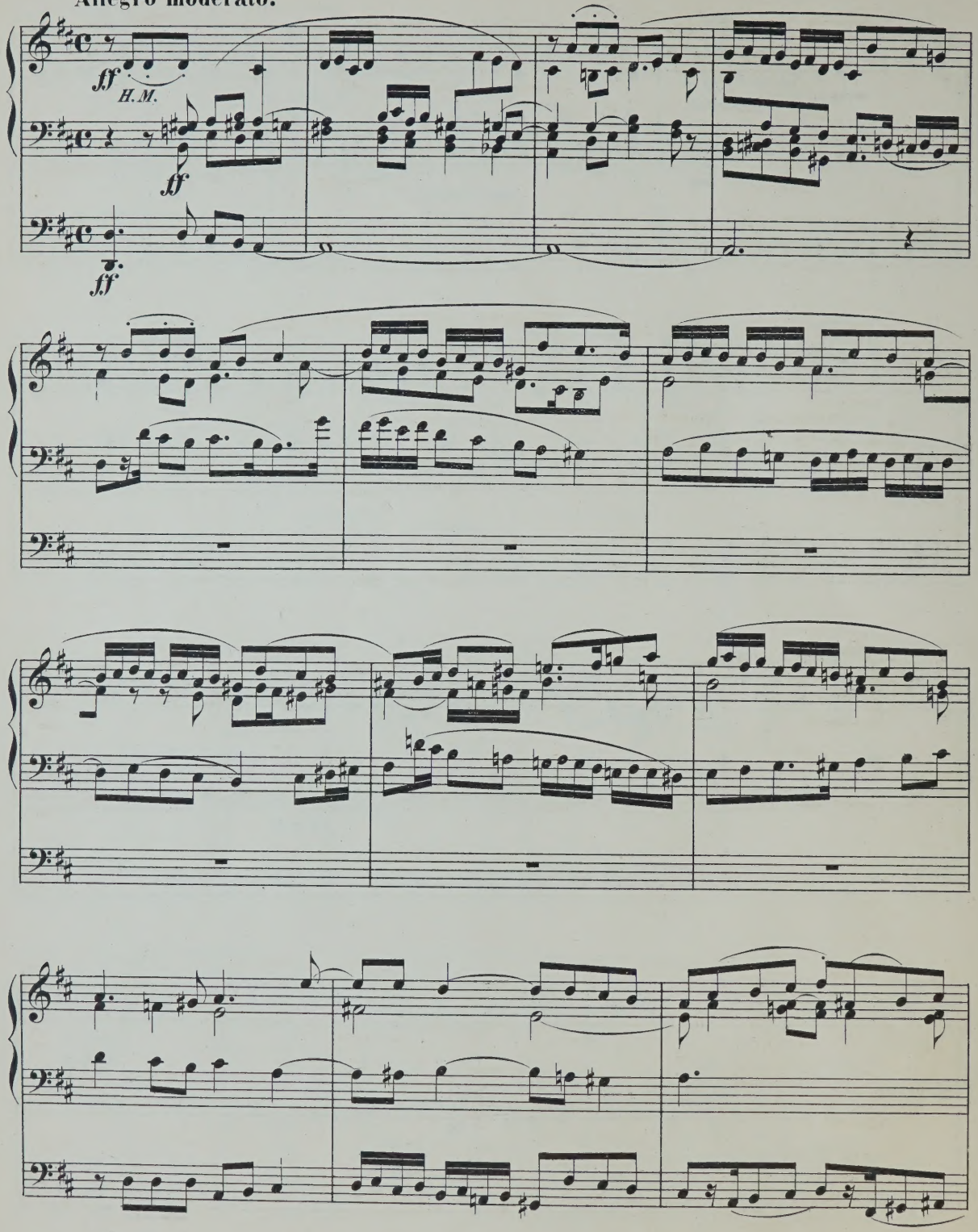


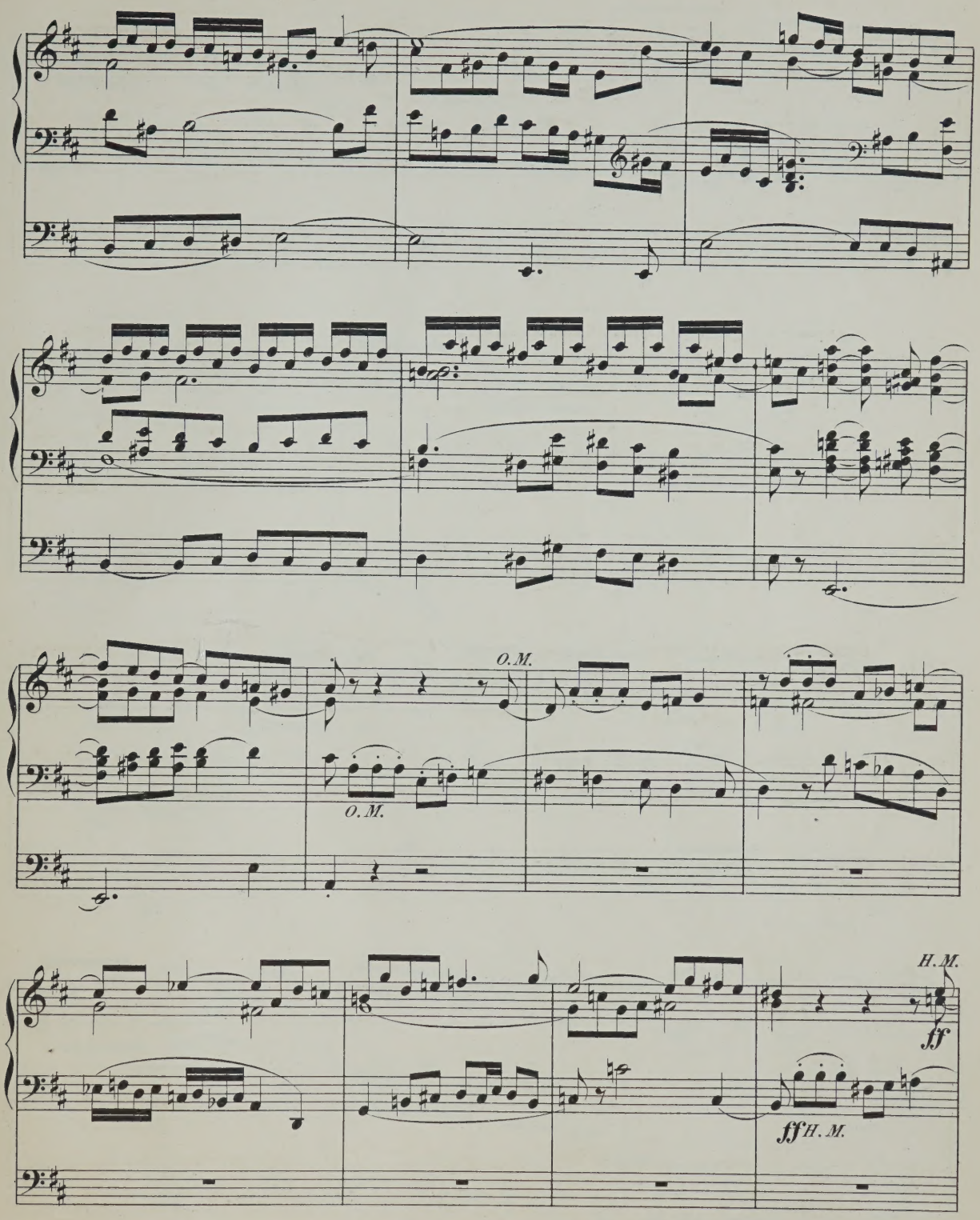
Stich und Druck der Breitkopf'schen Officin in Leipzig.

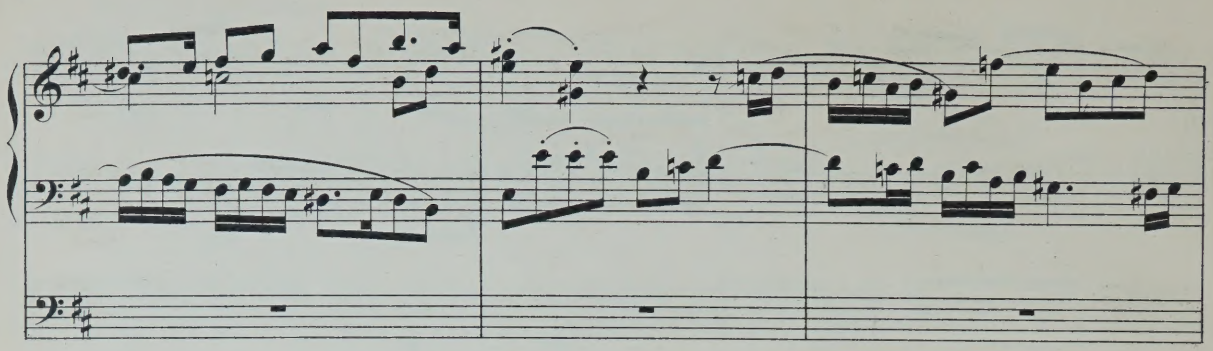

pesante
pesante
animato.

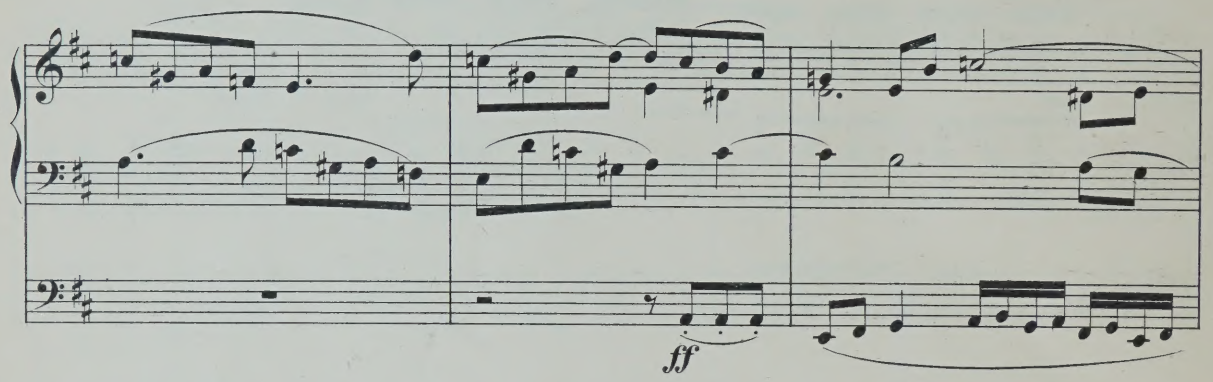

Ob. Man.
a Tempo.
poco riten.
ff H.M.
Ob. Man.
mf Ob. Man.
O. M. f
H. M. ff
ff riten.

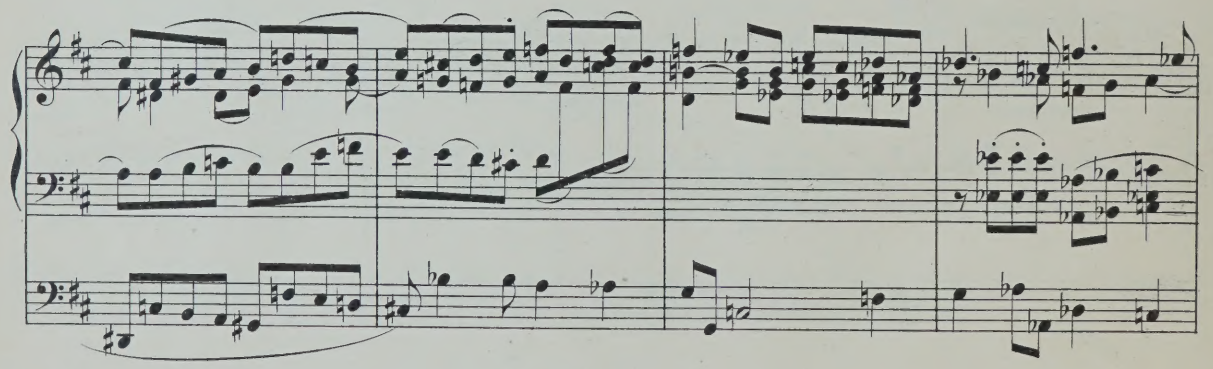
Allegro moderato.

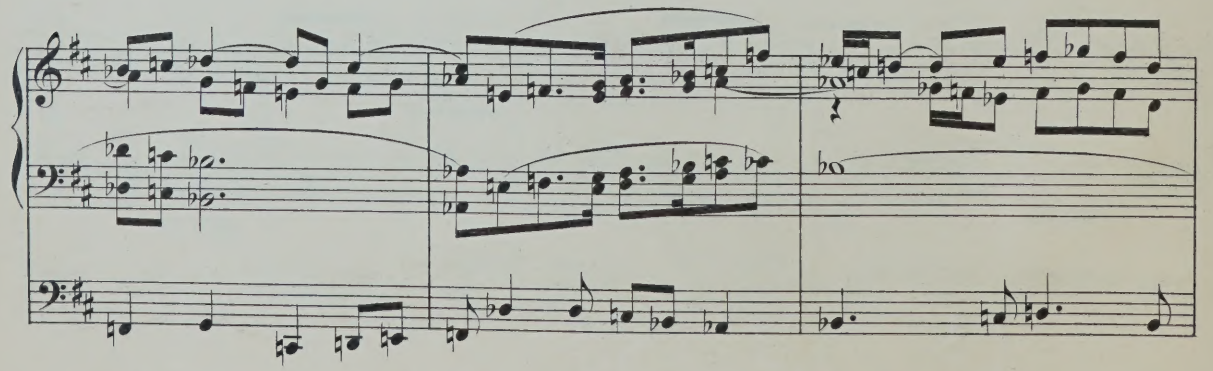


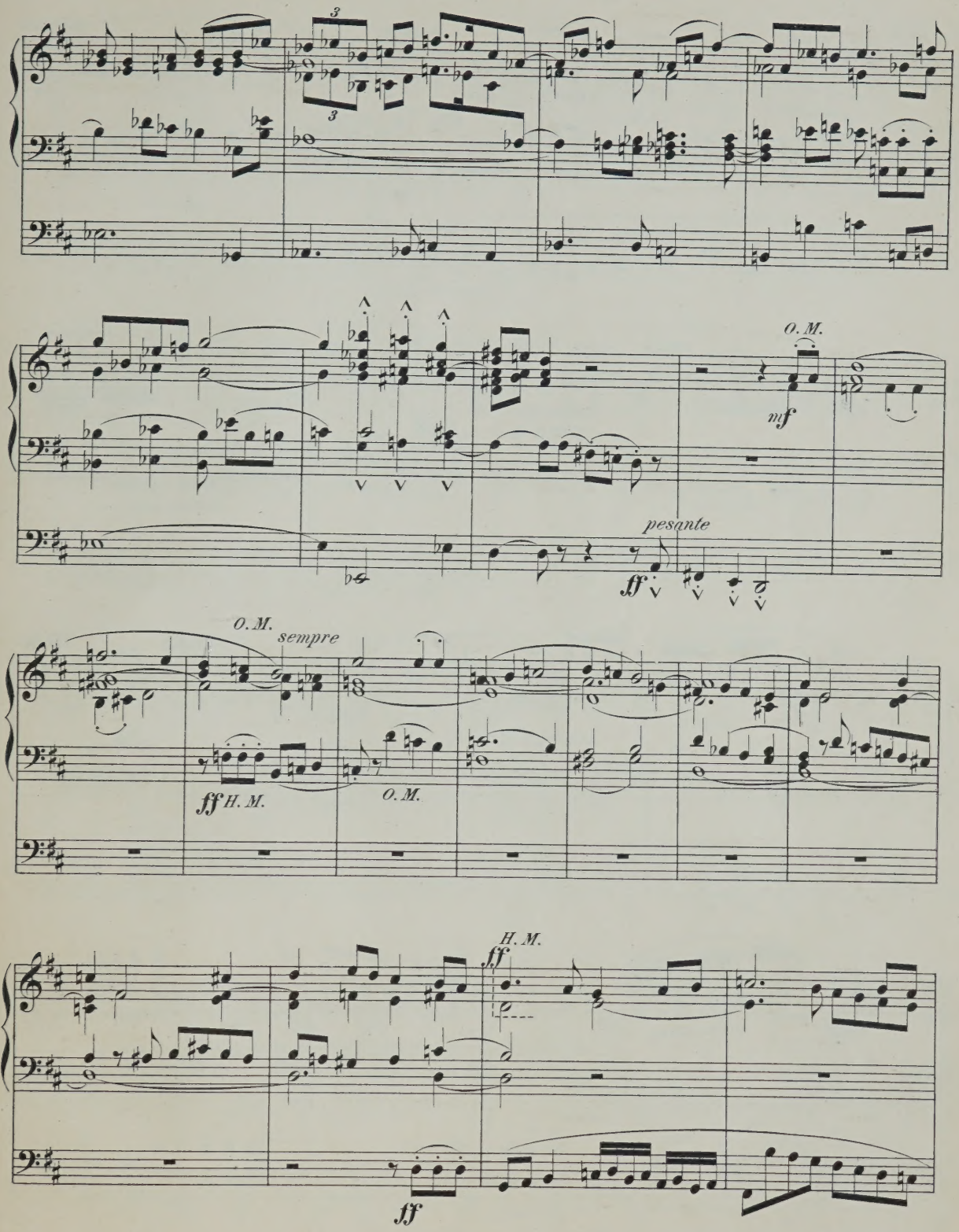

O.M.
O.M.
H.M.
ff
ff H.M.

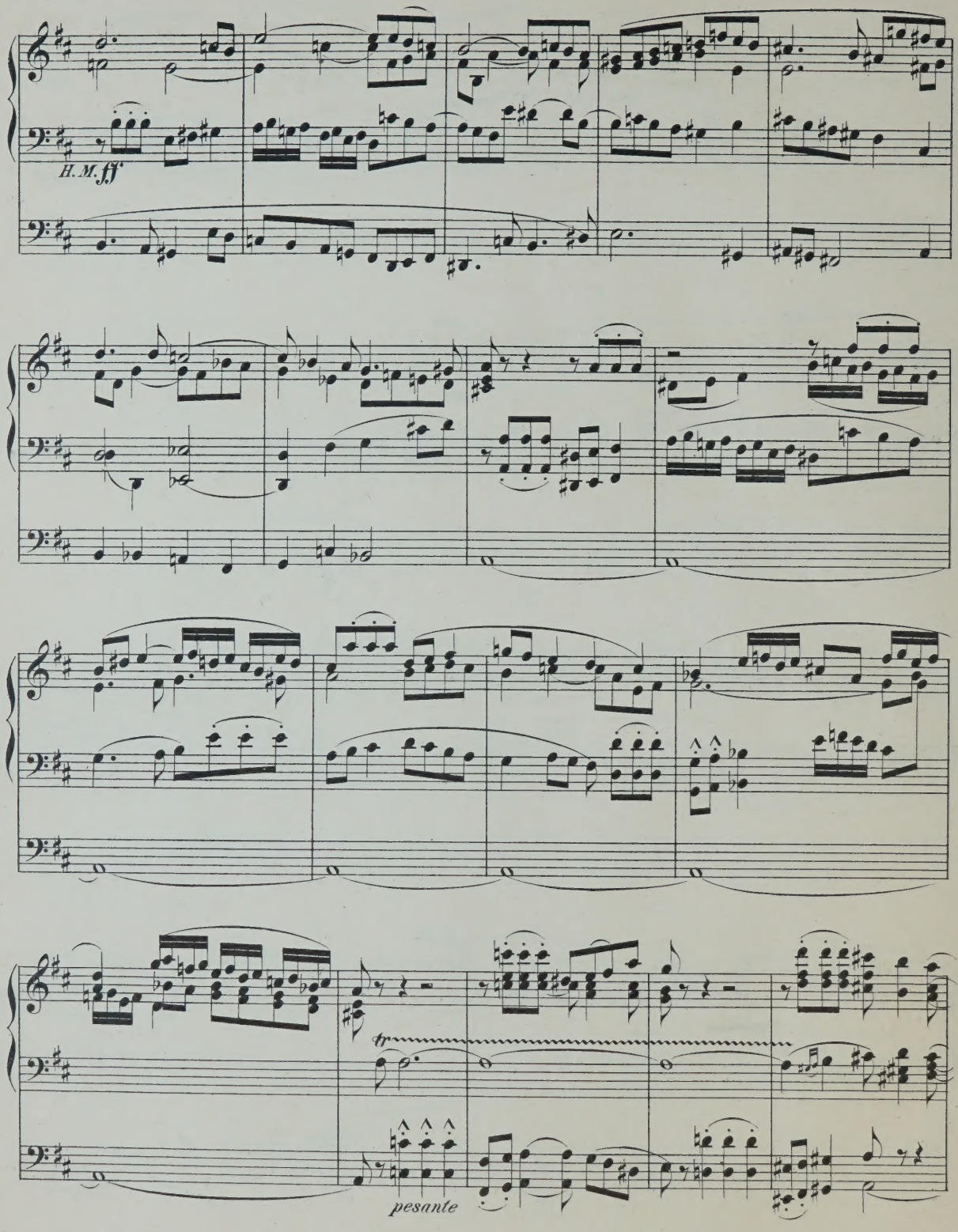


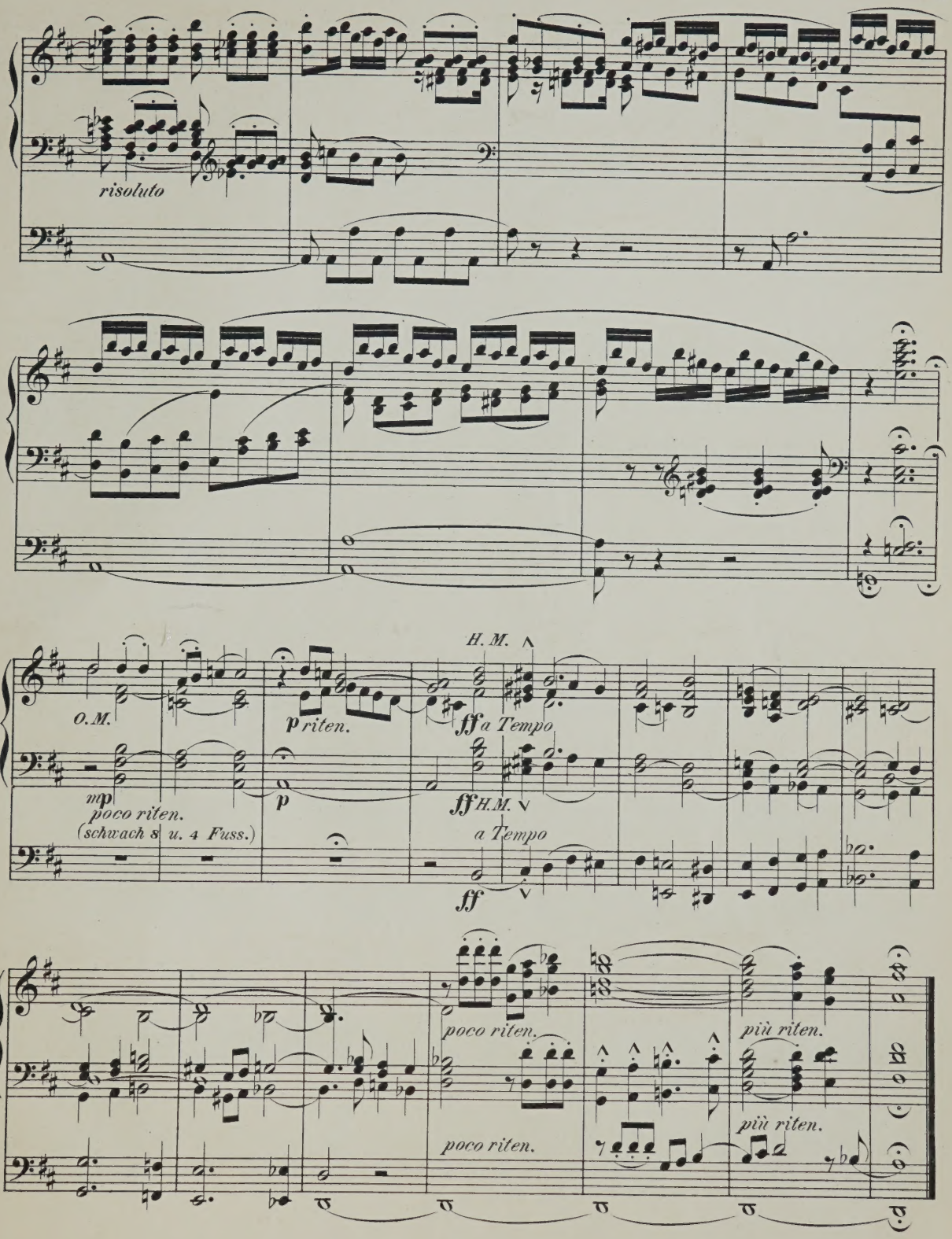

ff





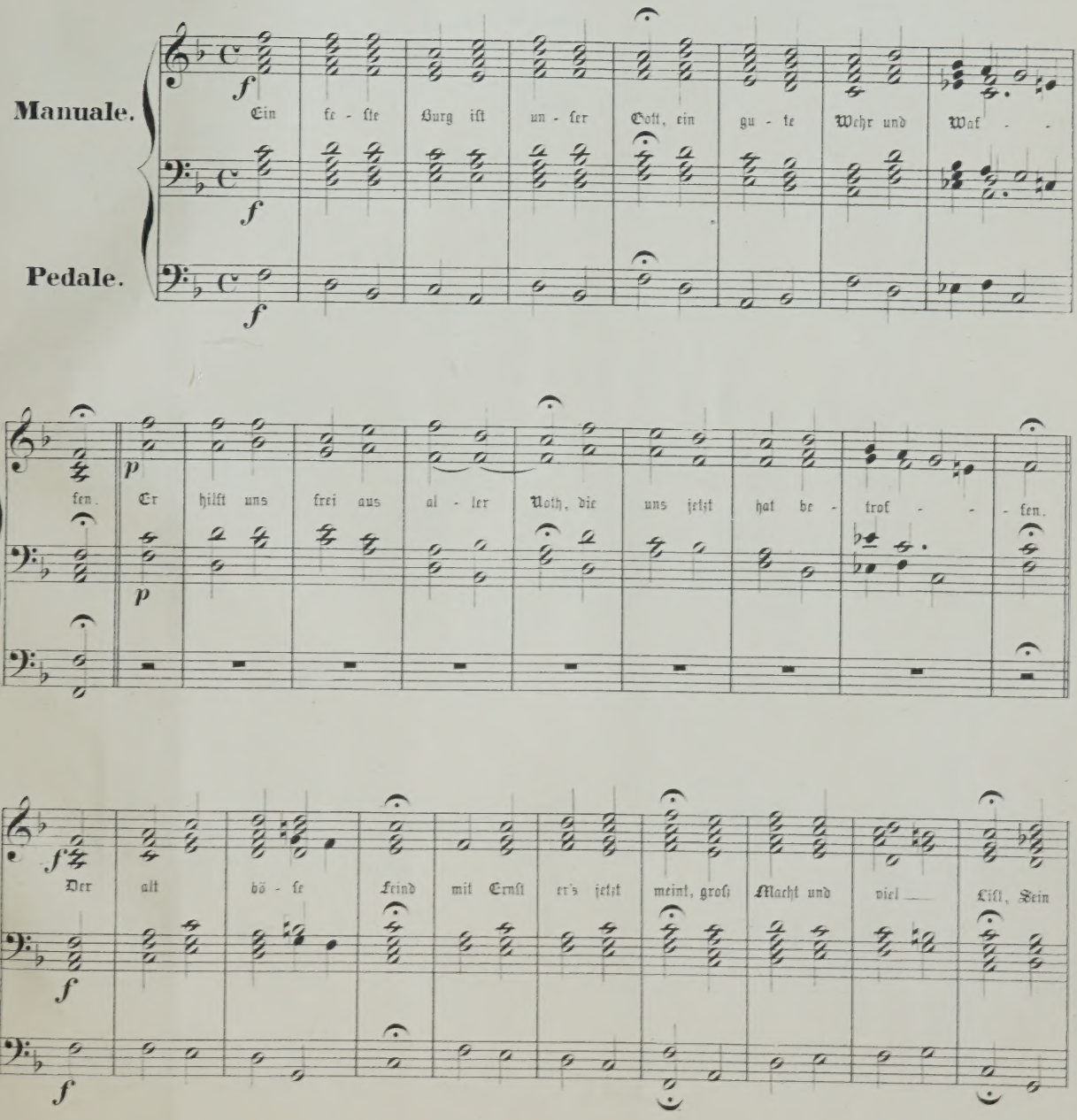

3
3
O. M.
mf
pesante
ff
O. M.
sempre
ff H. M.
O. M.
H. M.
ff
ff


H. M. ff
tr
pesante


risoluto
O.M.
mp
poco riten.
(schwach 8 u. 4 Fuss.)
p riten.
p
H.M.
ff a Tempo
ff H.M.
a Tempo
ff
poco riten.
poco riten.
più riten.
più riten.

OUVERTURE.

O. Nicolai, Op. 31.



Allegro moderato.

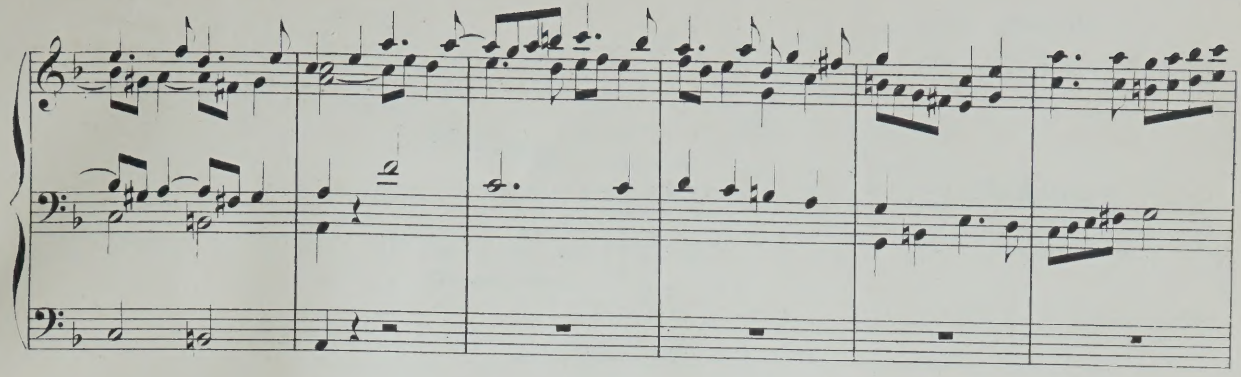
mf

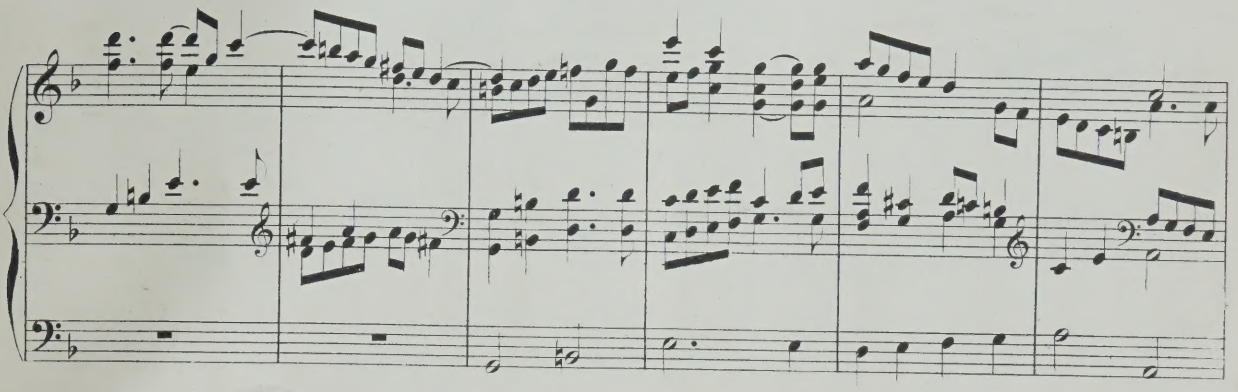
grau - sam Rü - stung ist, auf Erd'n ist nicht seins glei - - - - chen.

f

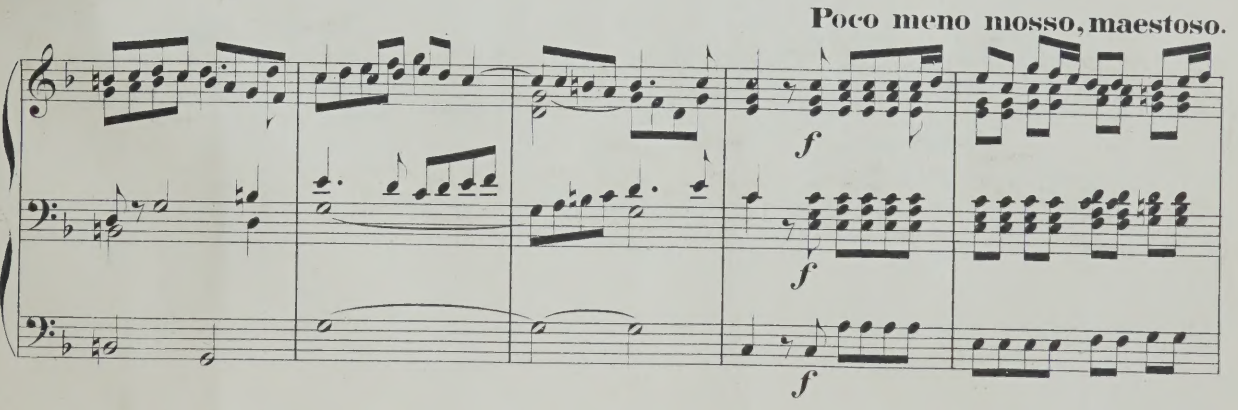
f

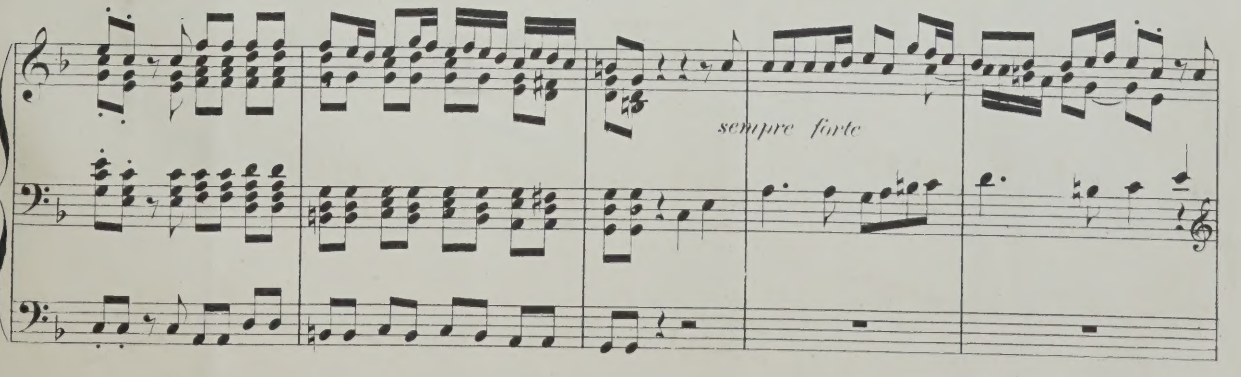
f

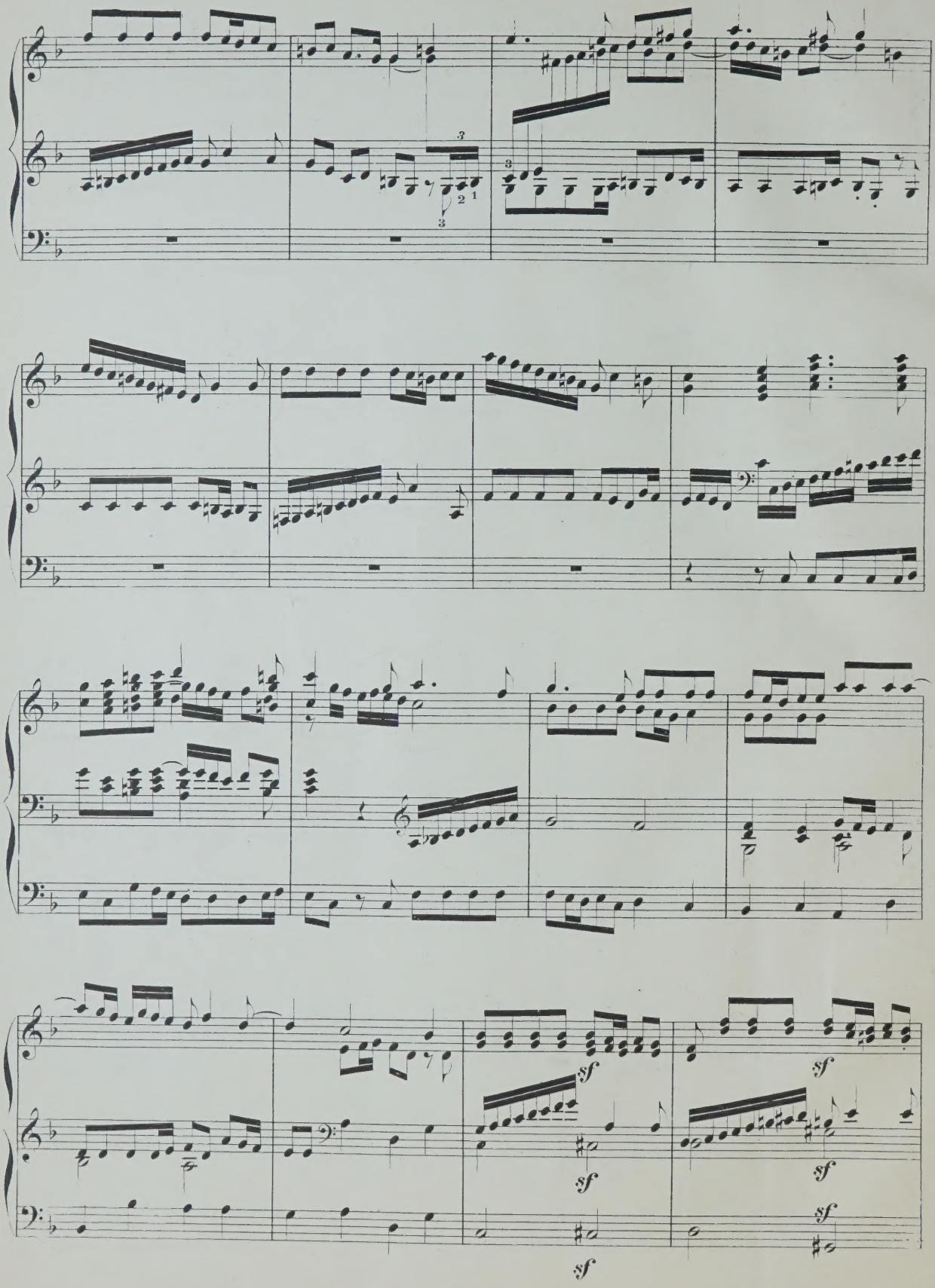




Poco meno mosso, maestoso.






sf
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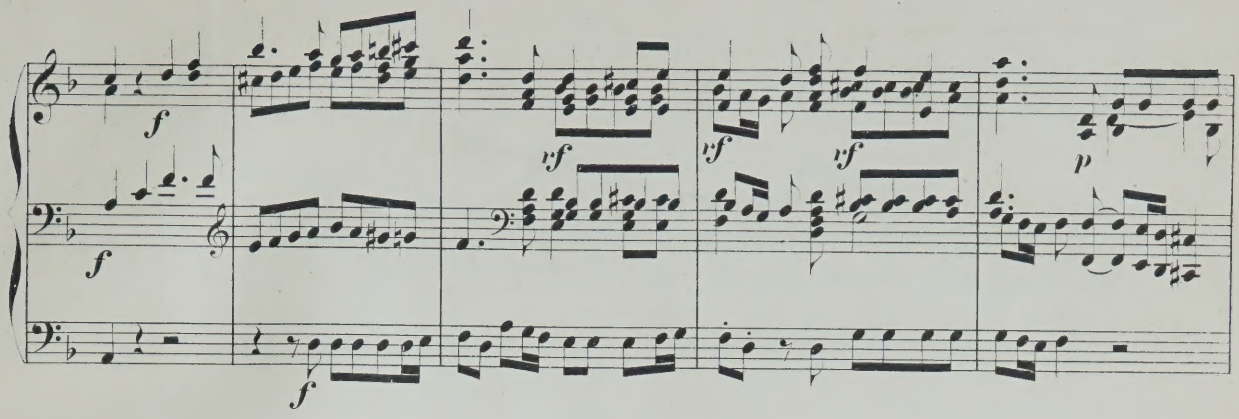
f
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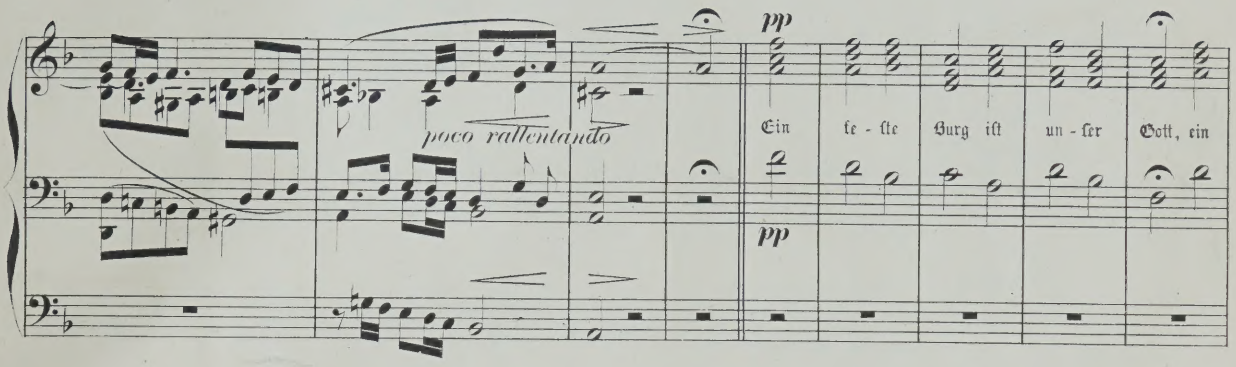
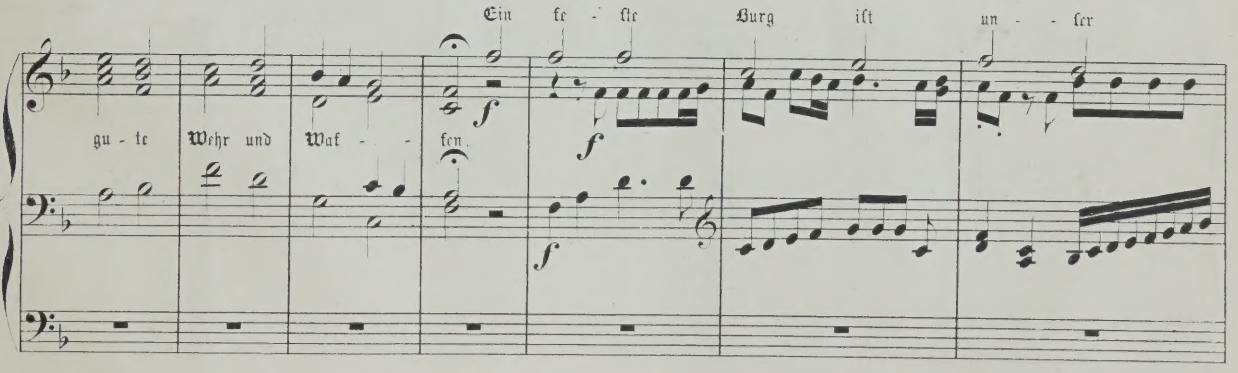
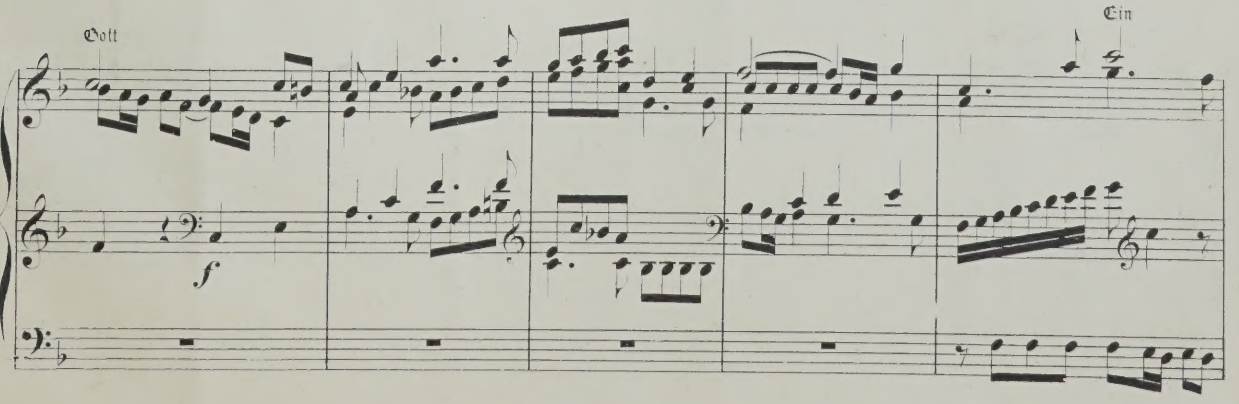
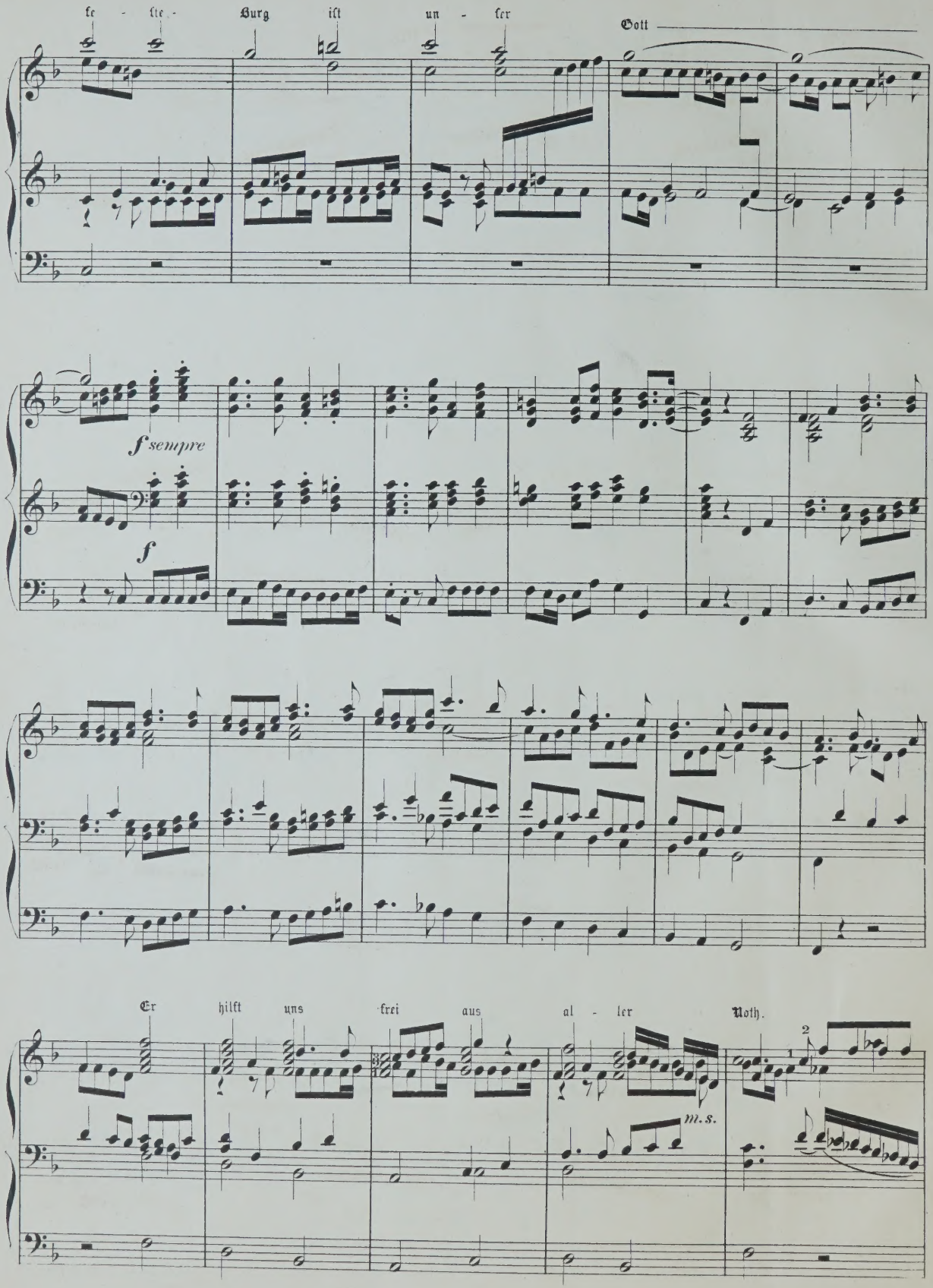
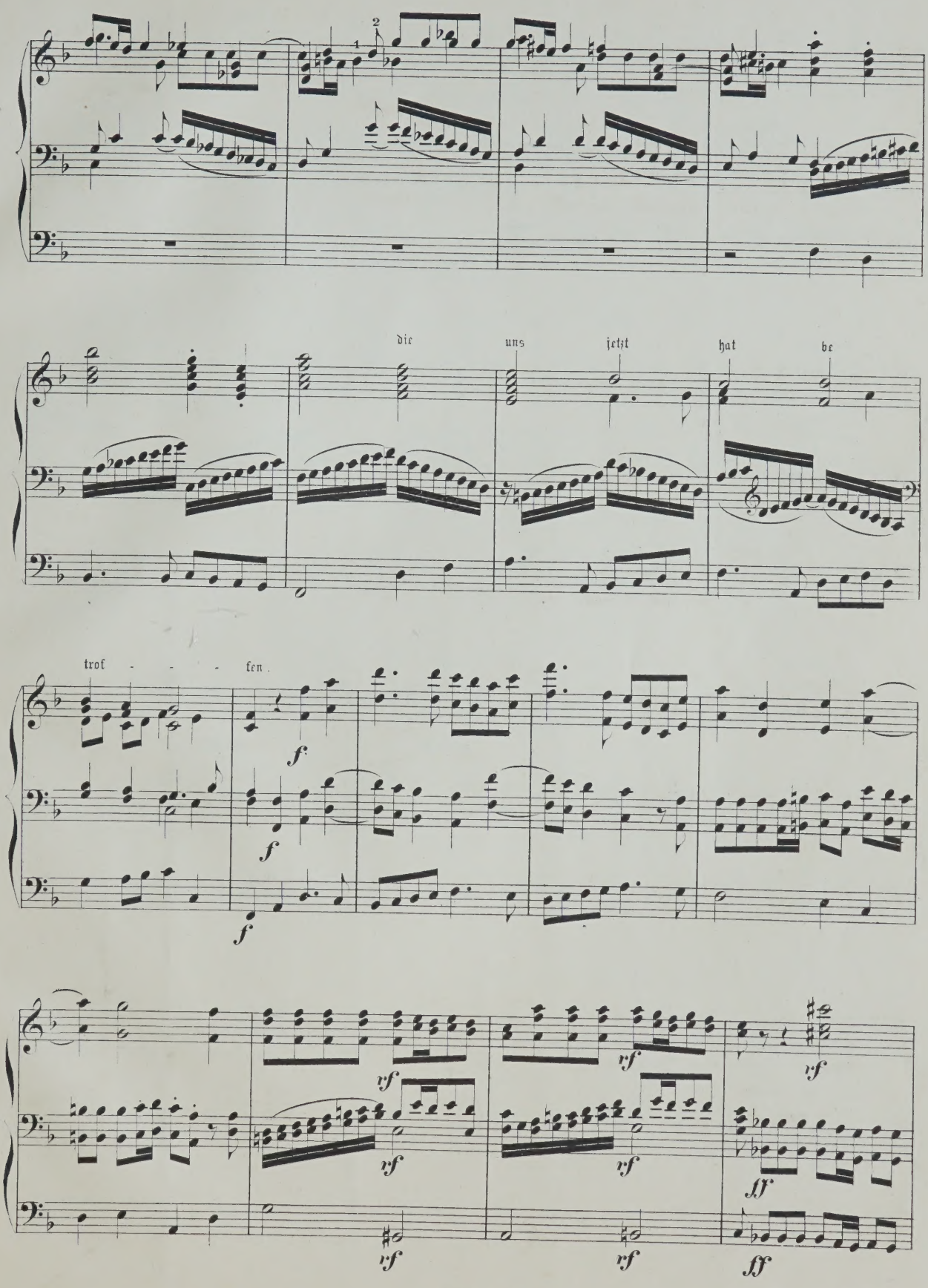
vf
vf
vf
p


poco rallentando
pp
pp
Ein fe - ste Burg ist un - ser Gott, ein


Ein fe - ste Burg ist un - ser
gu - te Wehr und Waf - fen.
f
f
f


Gott
Ein
f


fe - ste - Burg ist un - ser Gott
f sempre
f
Er hilft uns frei aus al - ler Noth.
m.s.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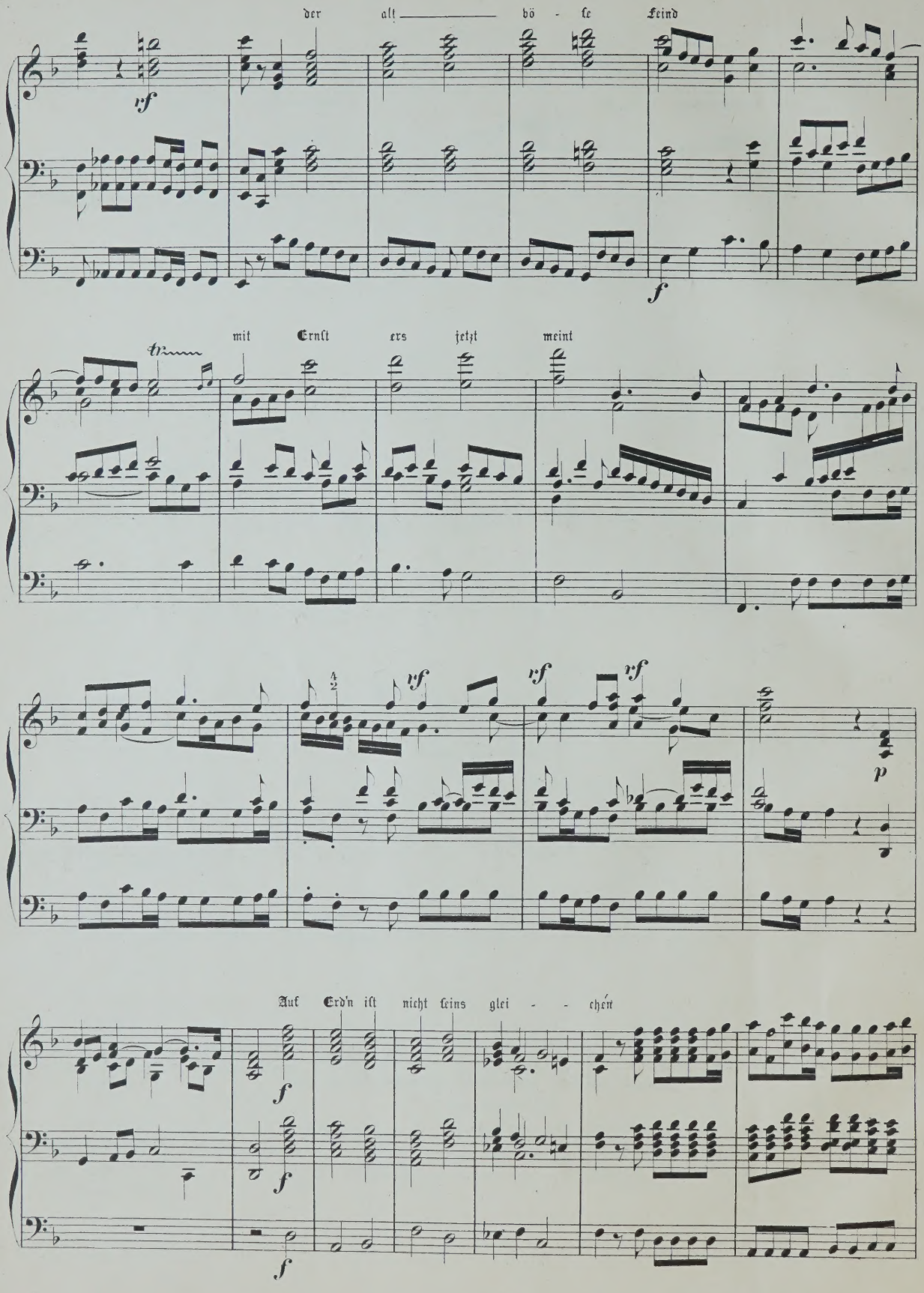
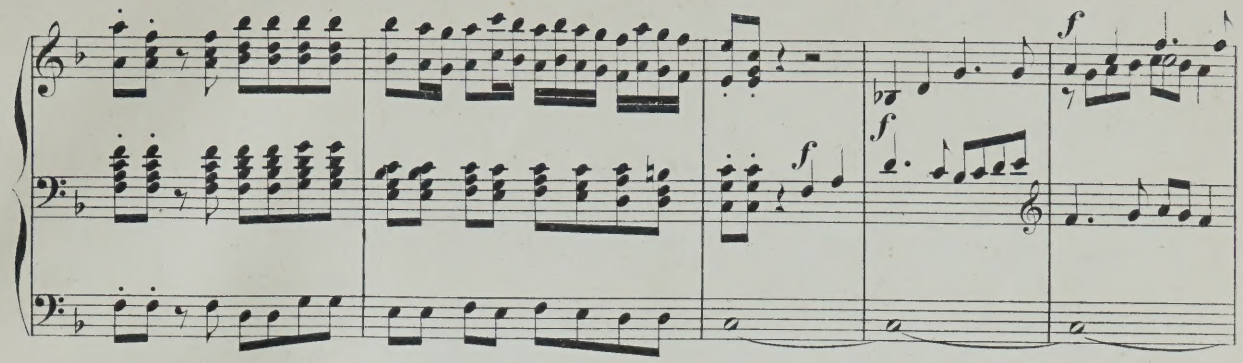
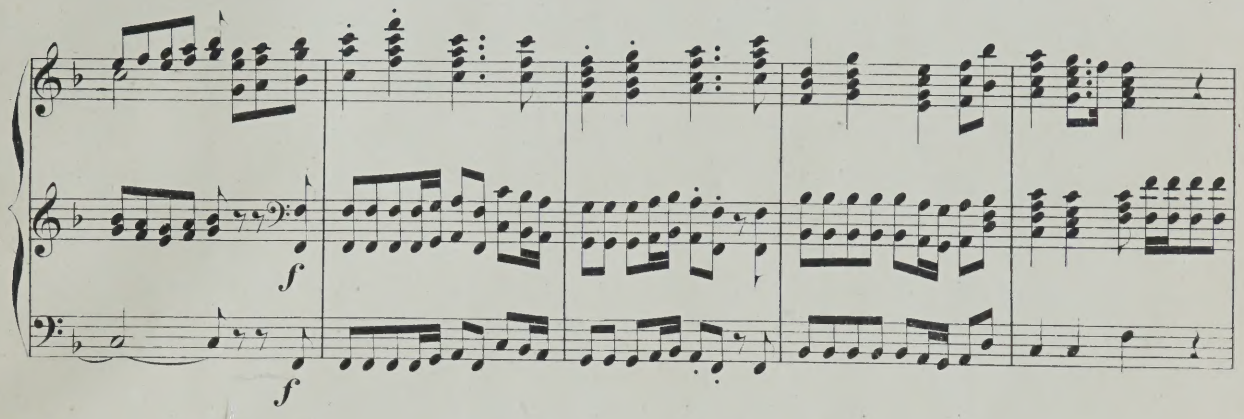
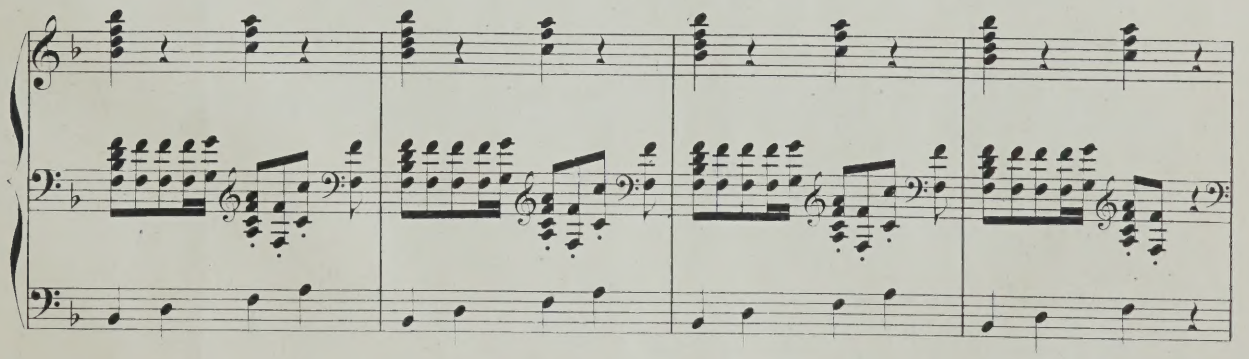
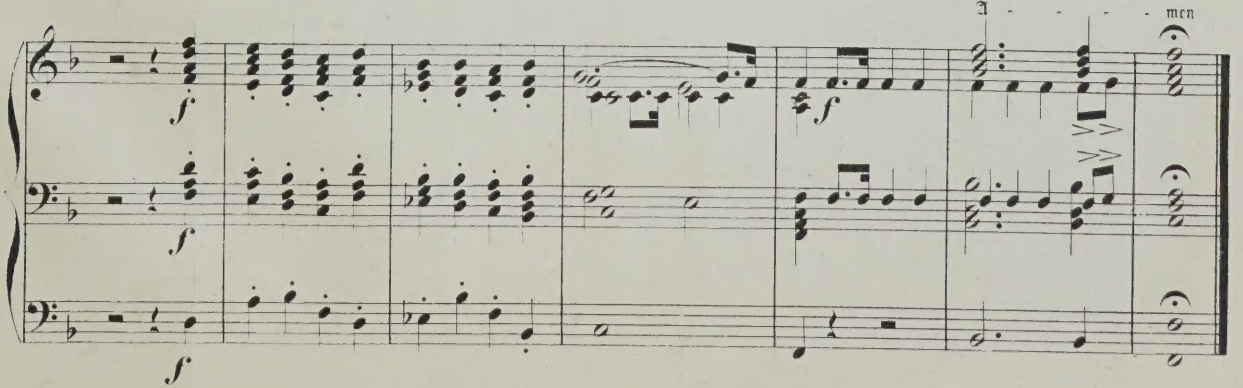

der alt — bö - se Feind
mit Ernst ers jetzt meint
Auf Erd'n ist nicht seins glei - - chen





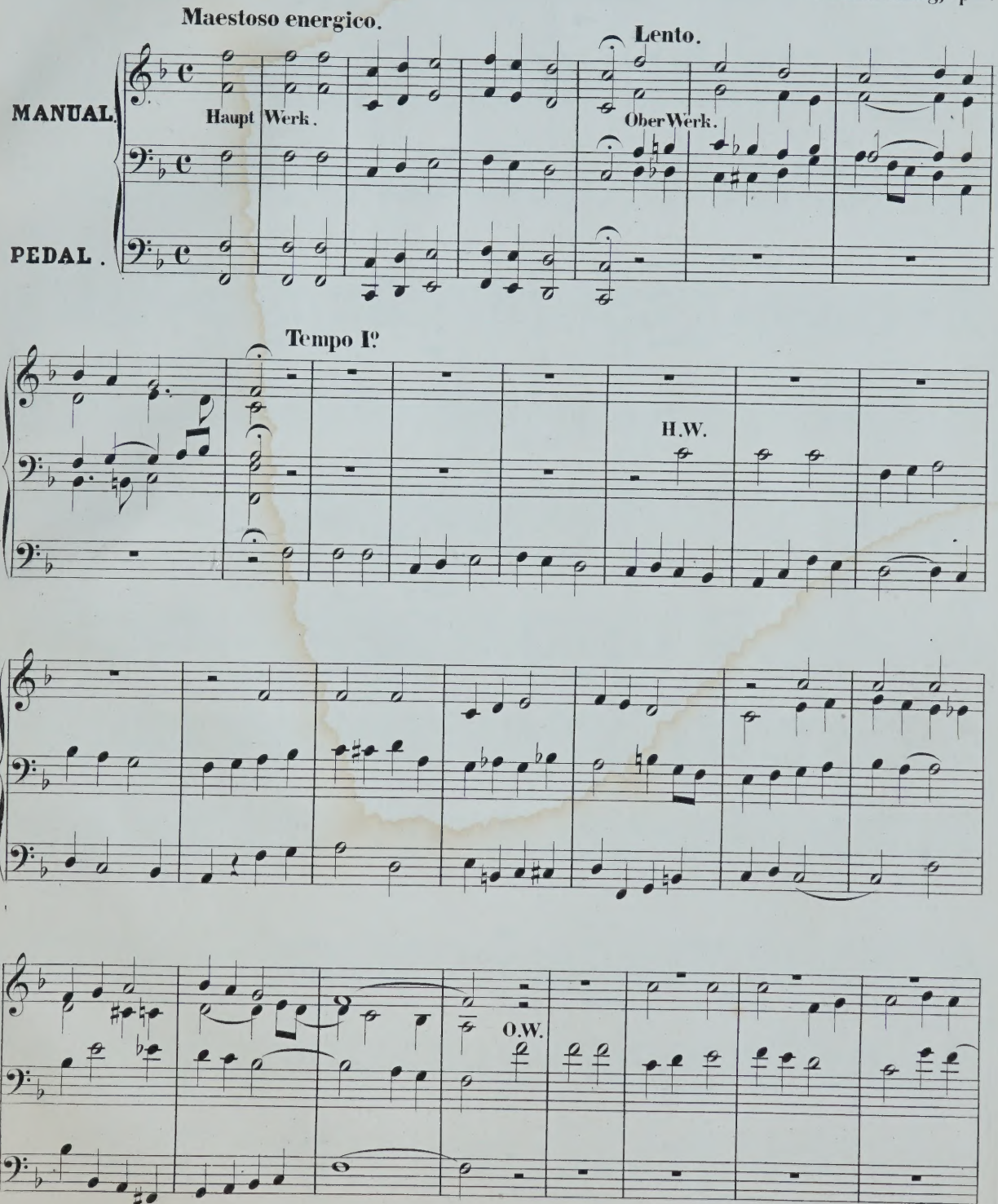


Poco meno mosso.

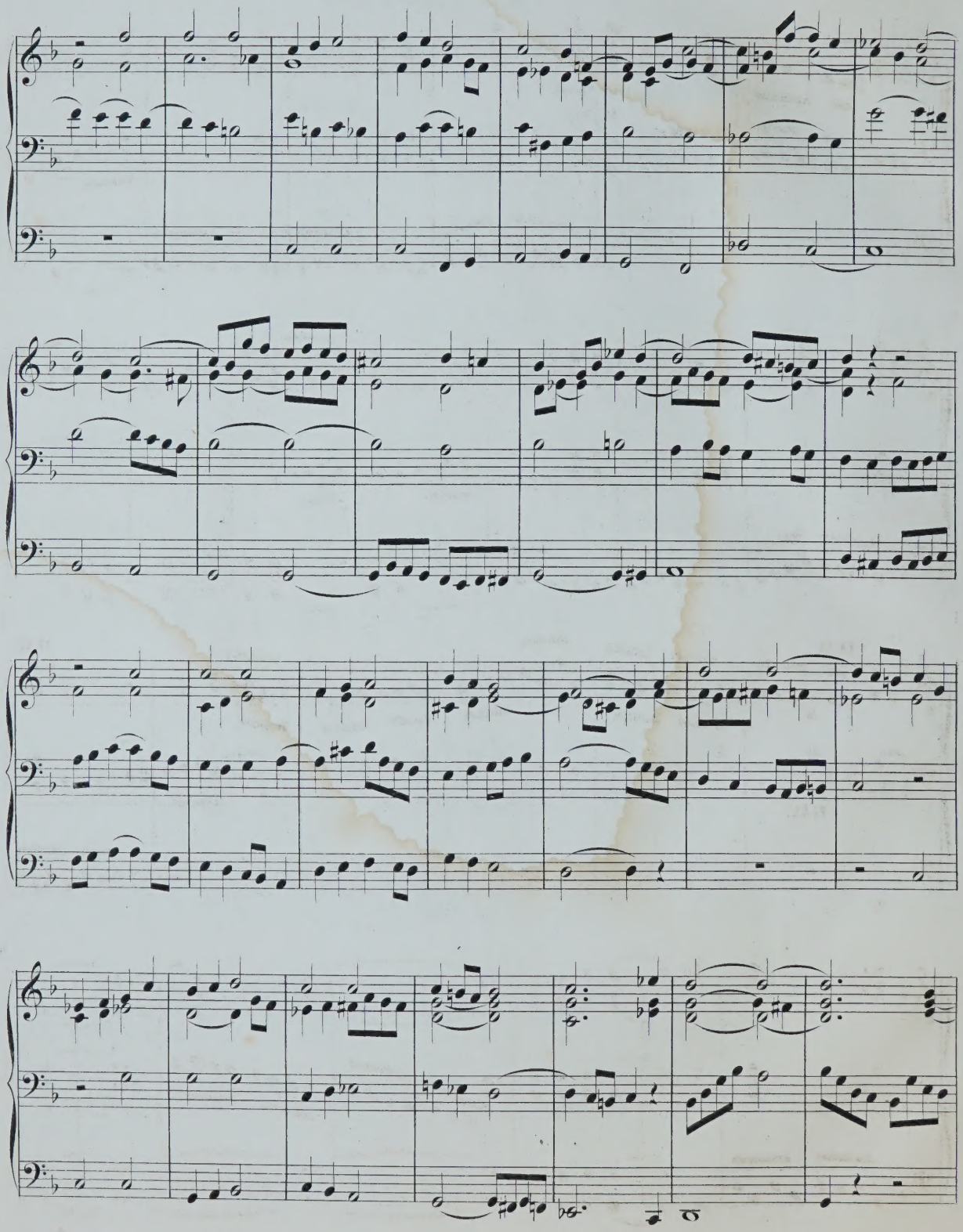


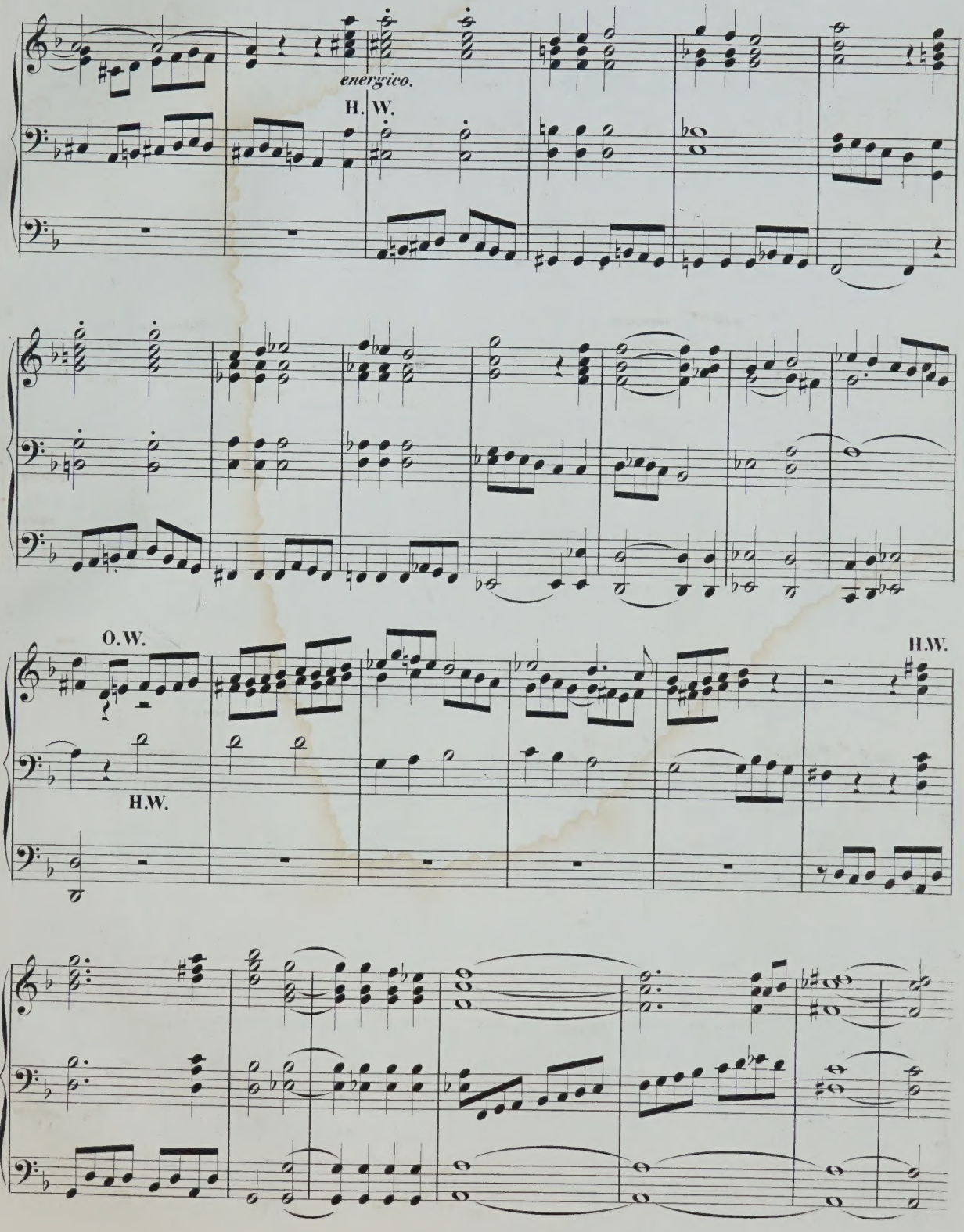
FANTASIE.

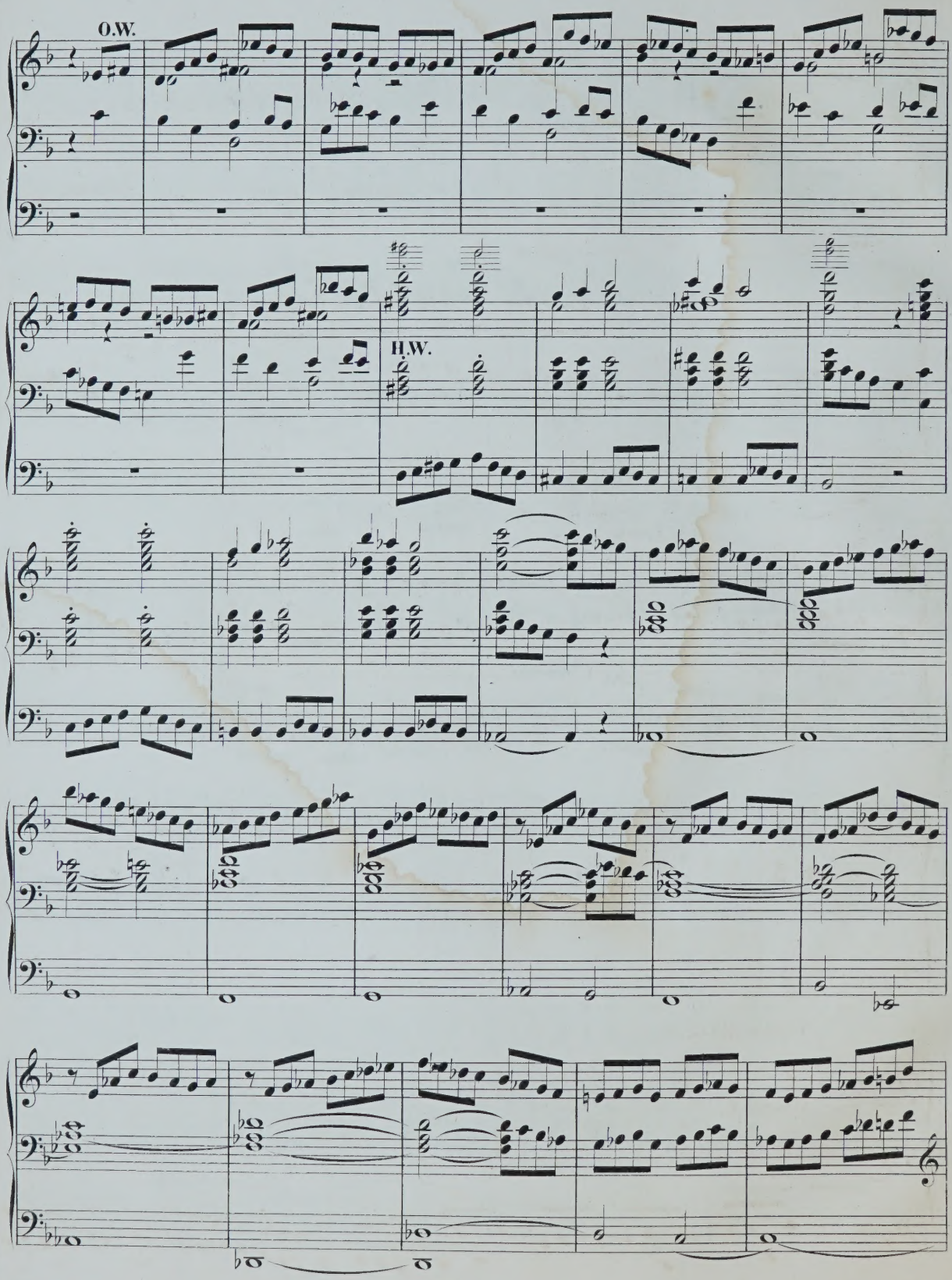
H. Schellenberg, Op. 3.

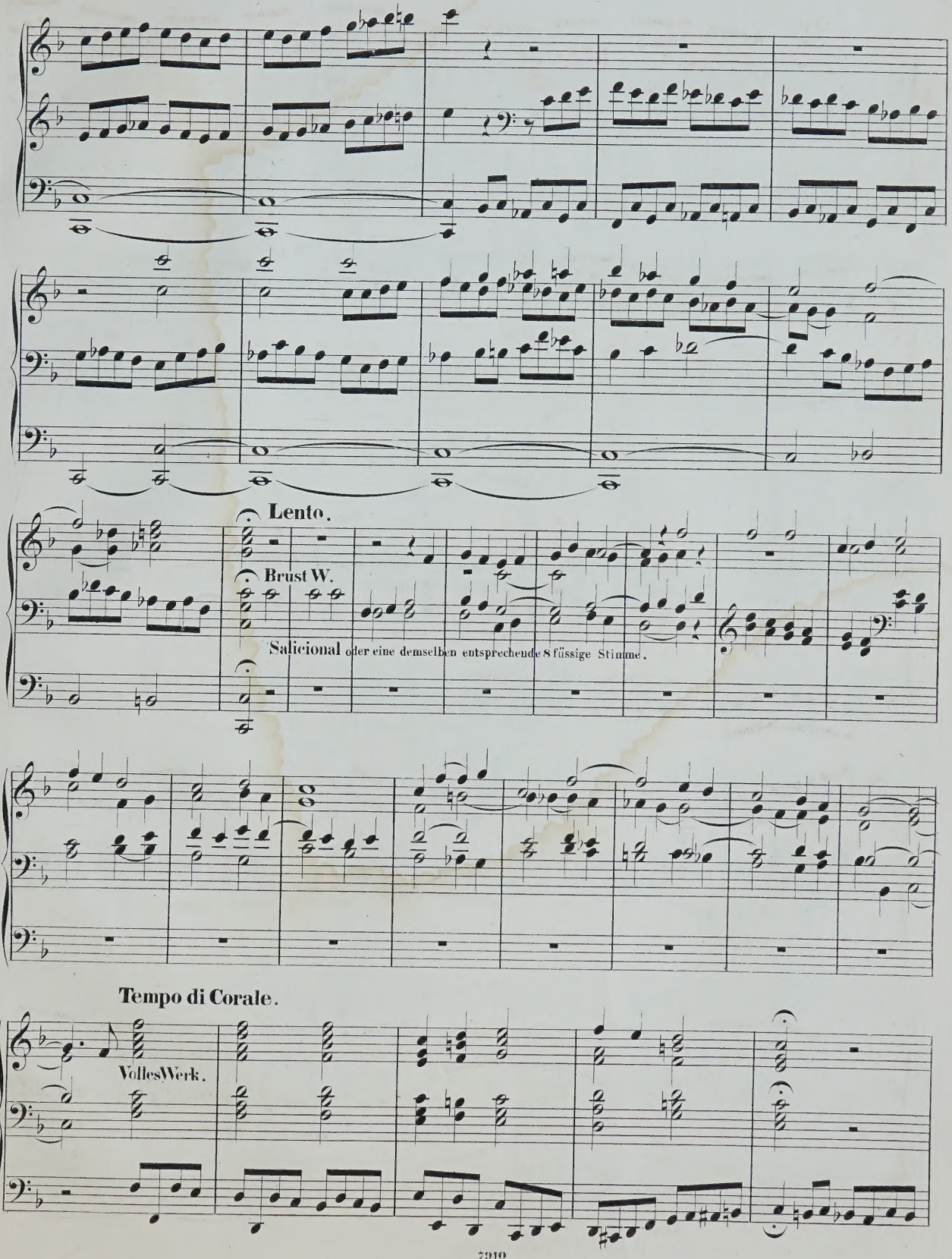


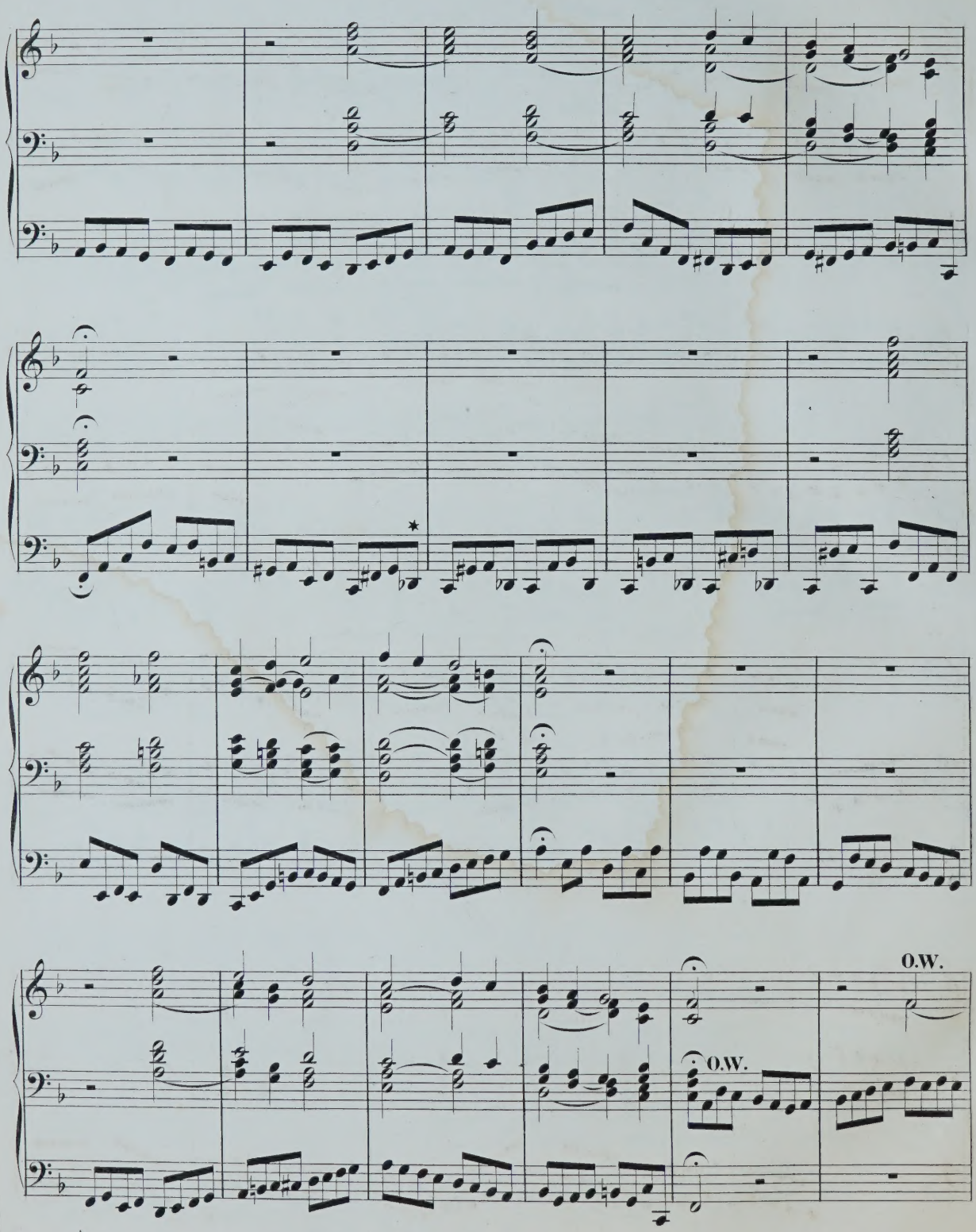
Die Registratur für das Haupt u. Oberwerk ist durchgehends kräftig und stark, doch sind die Mixturen, Rohrwerke und der Untersatz 32′ bis zum Eintritt des Chorals zu sparen.



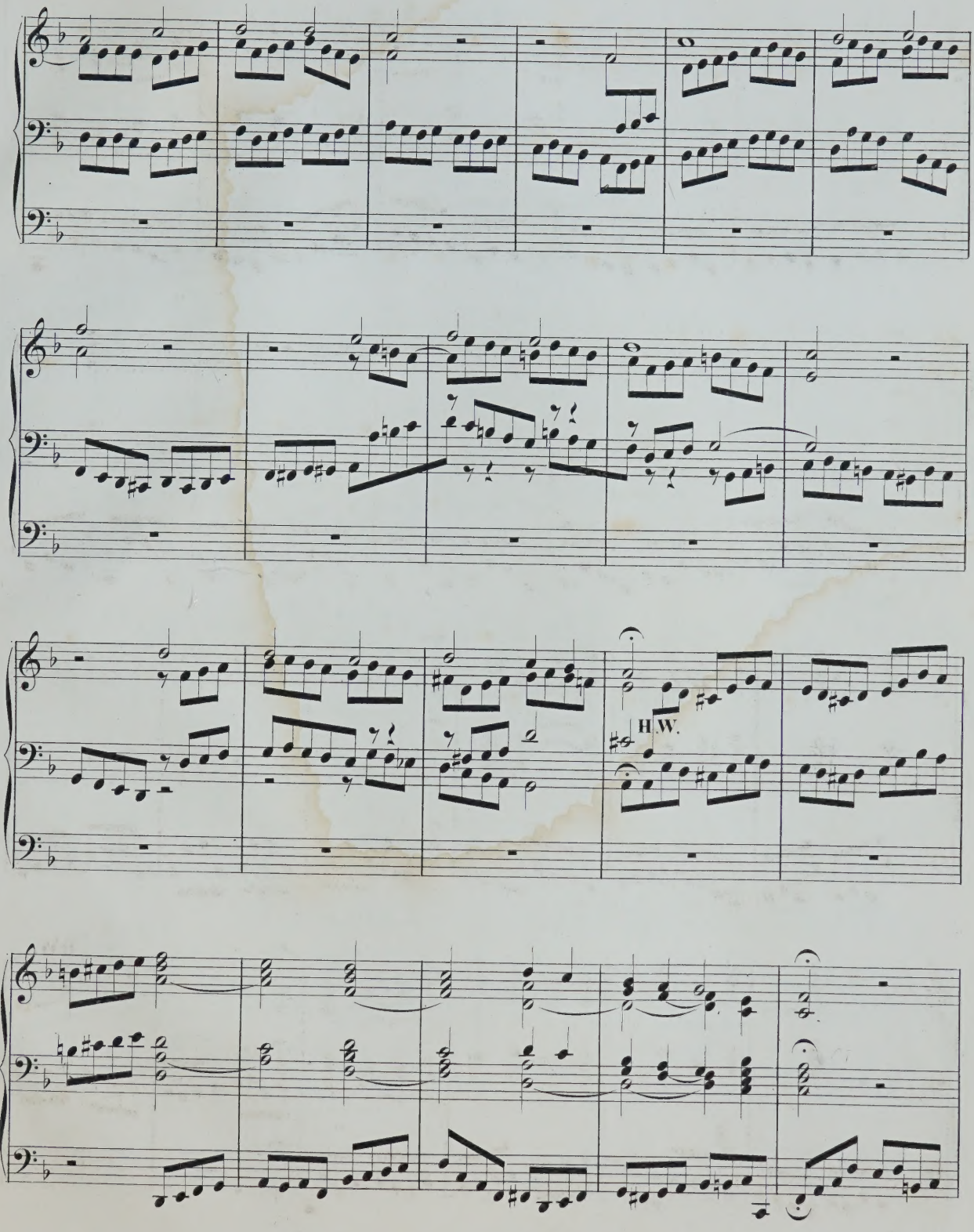

energico.
H. W.
O. W.
H. W.
H. W.

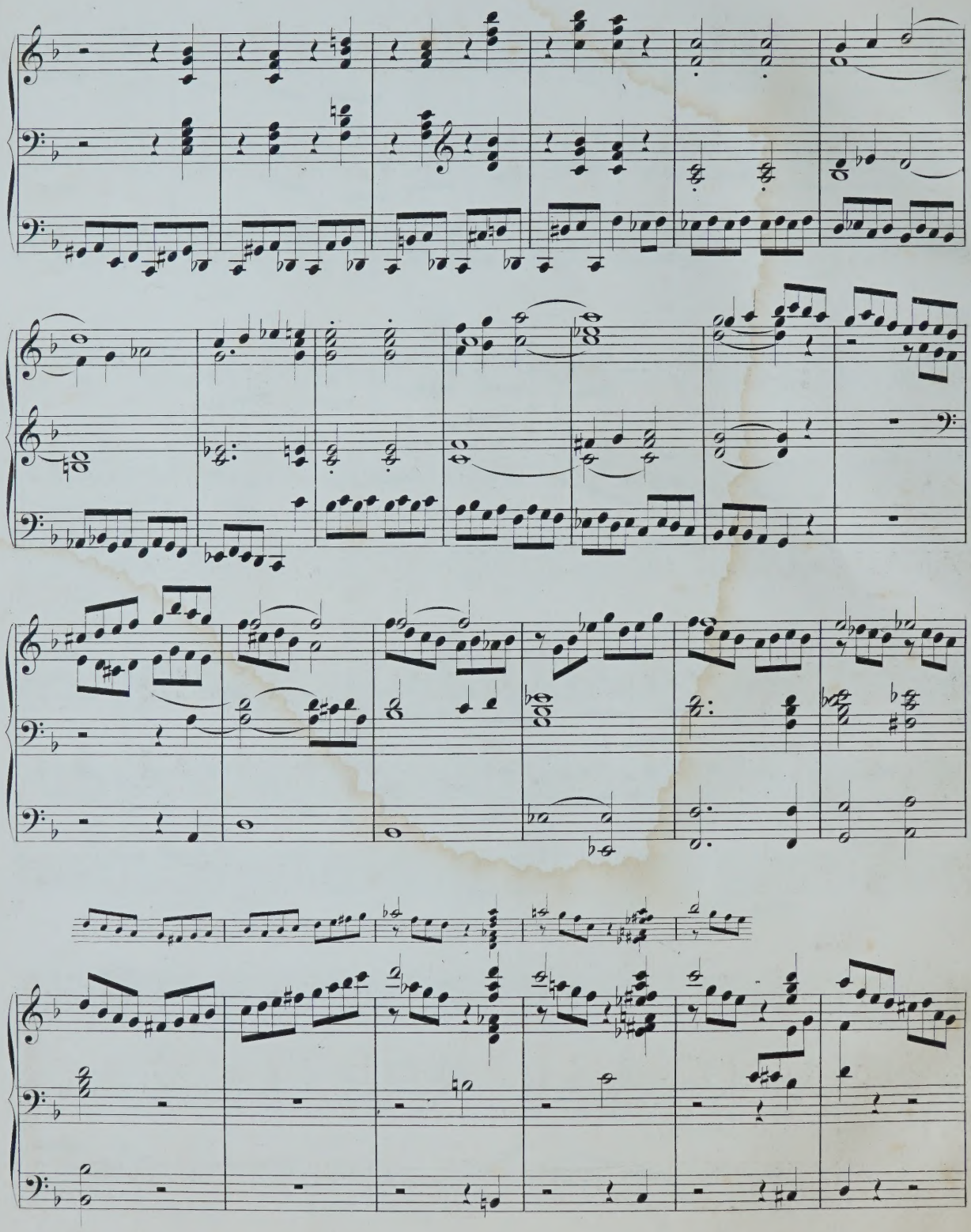

O.W.
H.W.

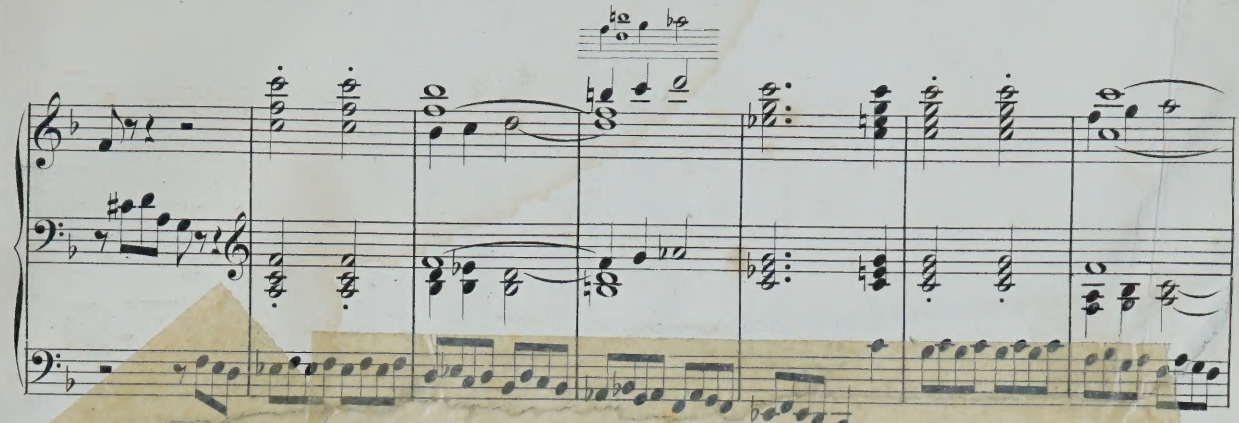

Lento.
Brust W.
Salicional oder eine demselben entsprechende 8 füssige Stimme.
Tempo di Corale.
Volles Werk.

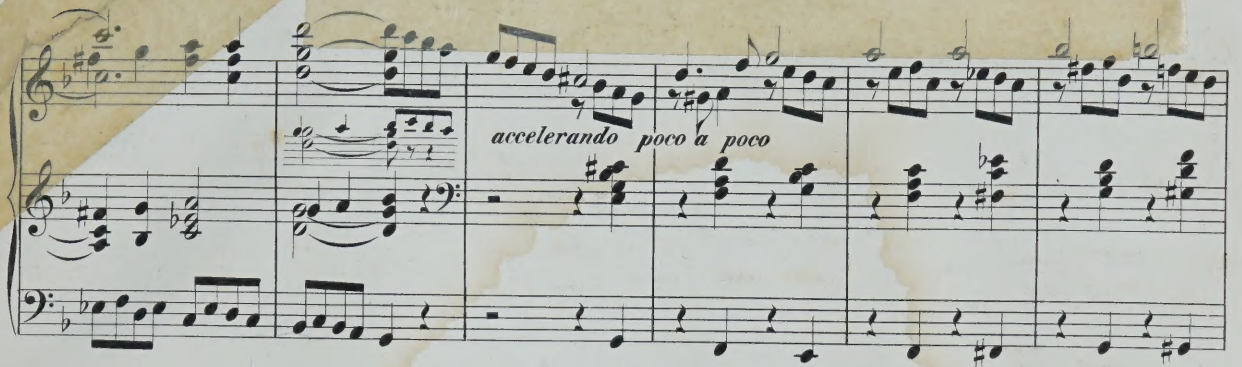


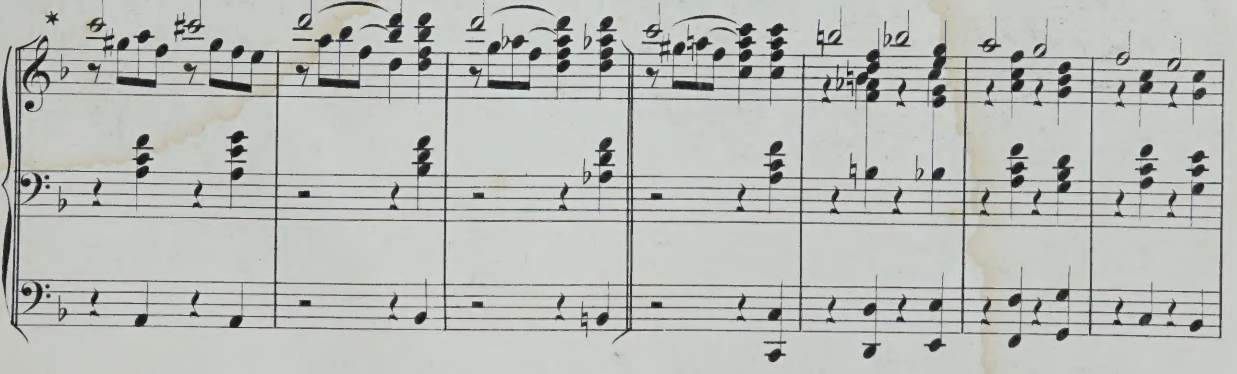
* Auf Orgeln die das tiefe cis nicht haben, kann man statt des, d nehmen.


H.W.

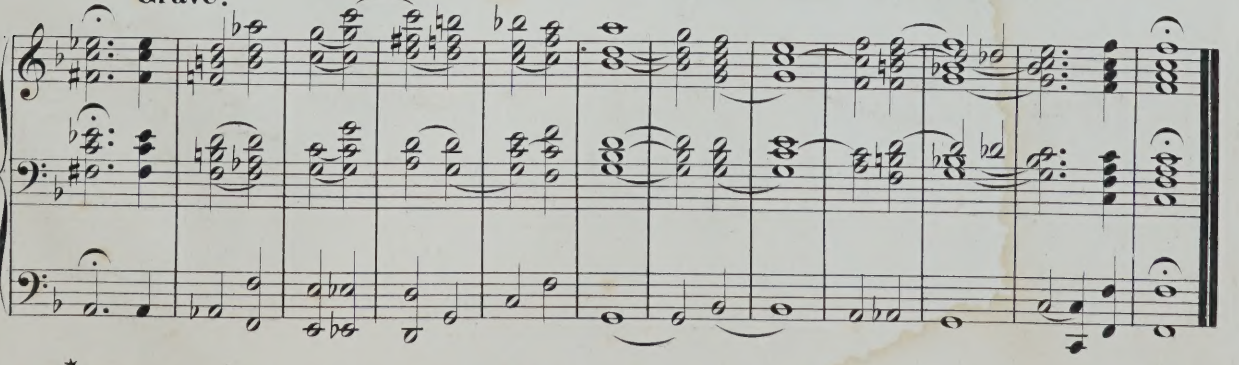








Grave.



* Bei Orgeln deren Manuale nur bis C gehen, bleiben die eingeklammerten Takte weg.

Fine.

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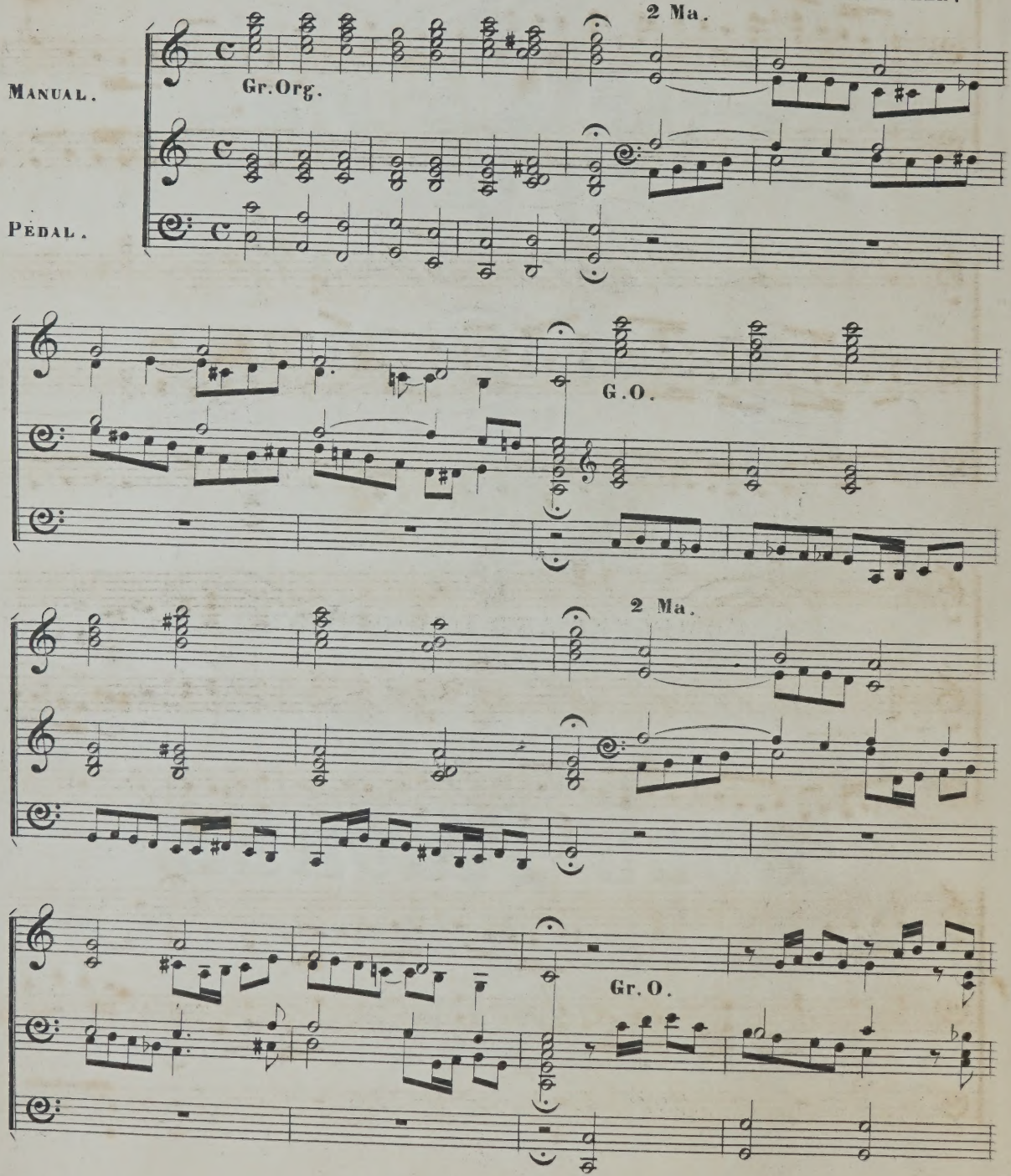
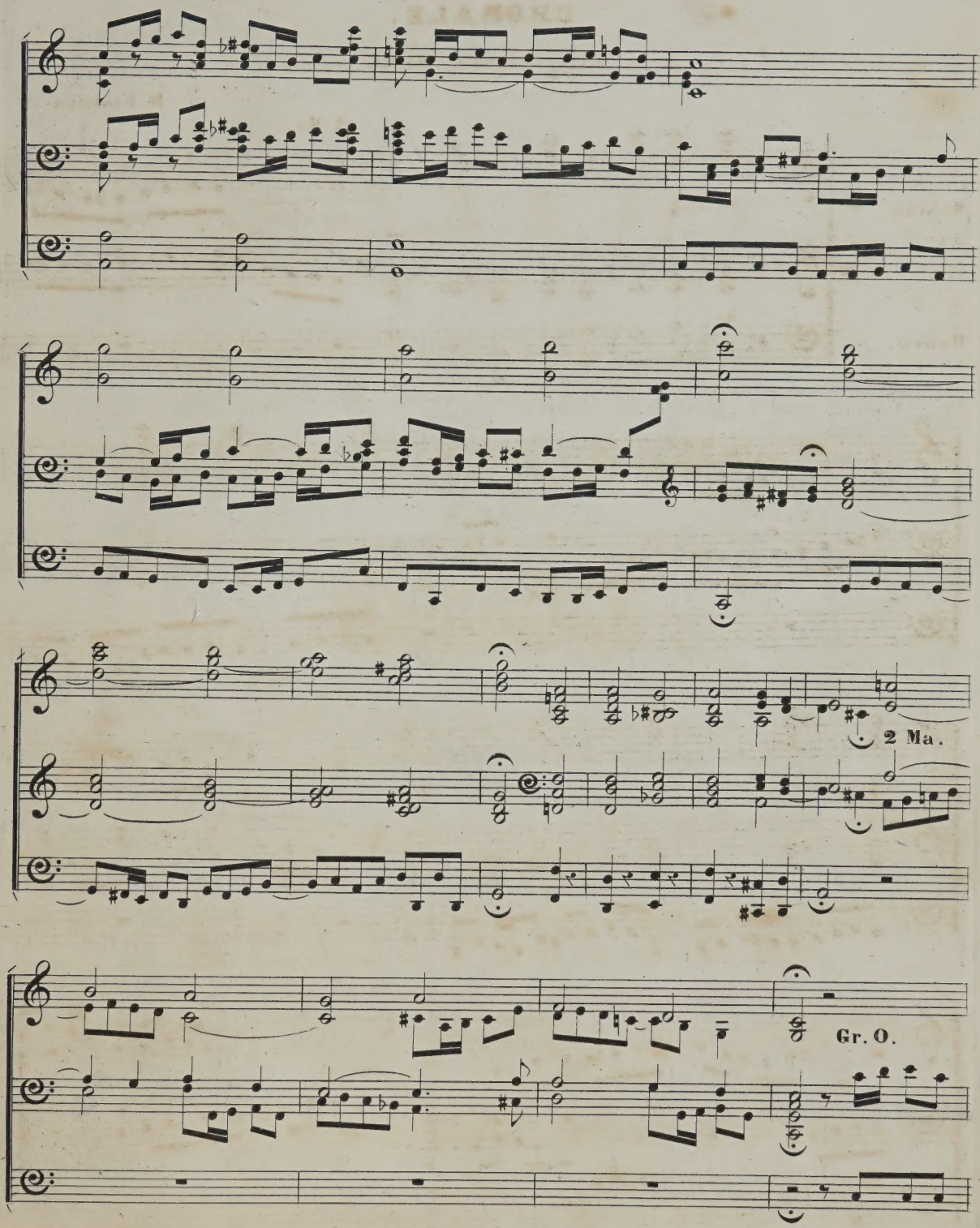
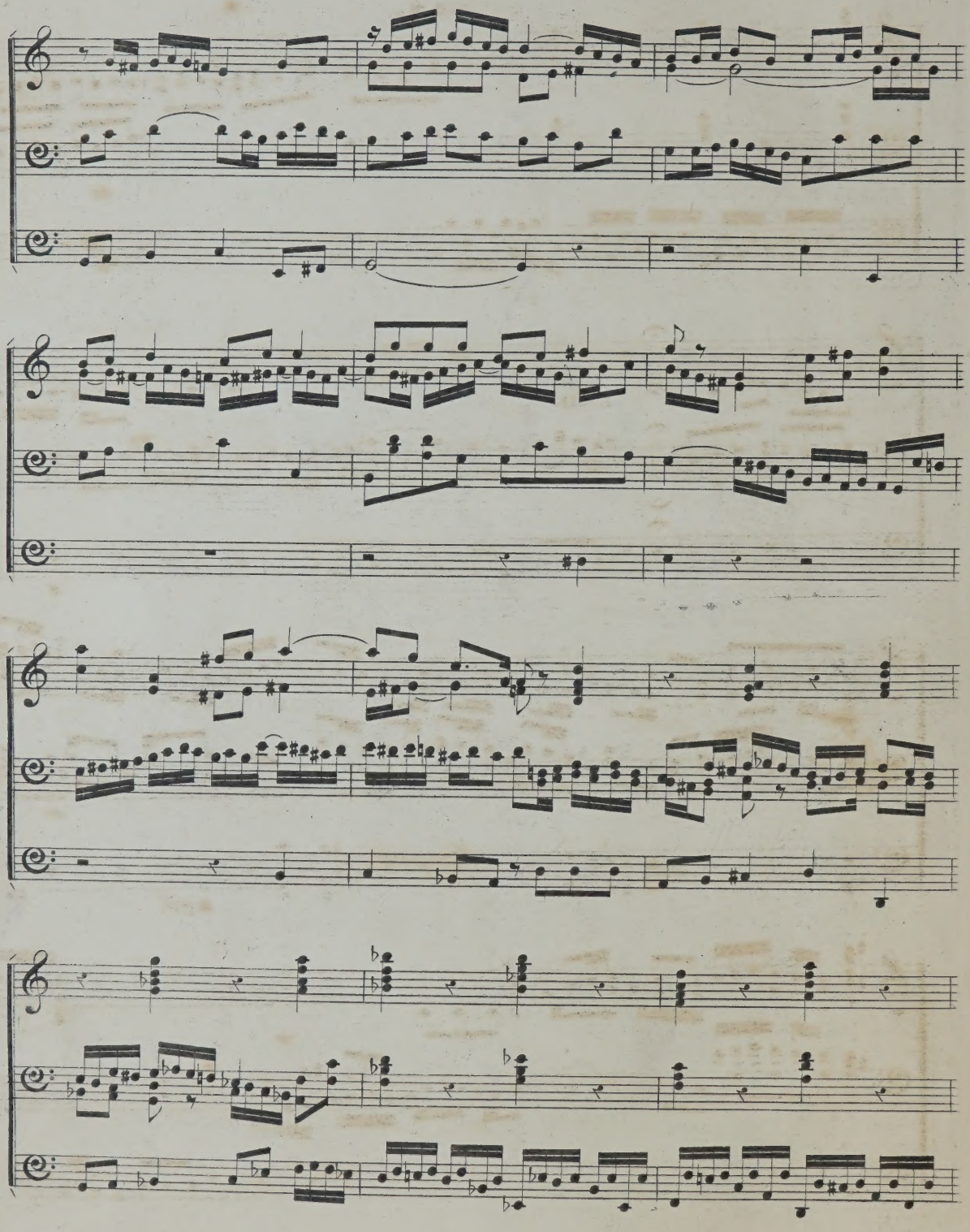
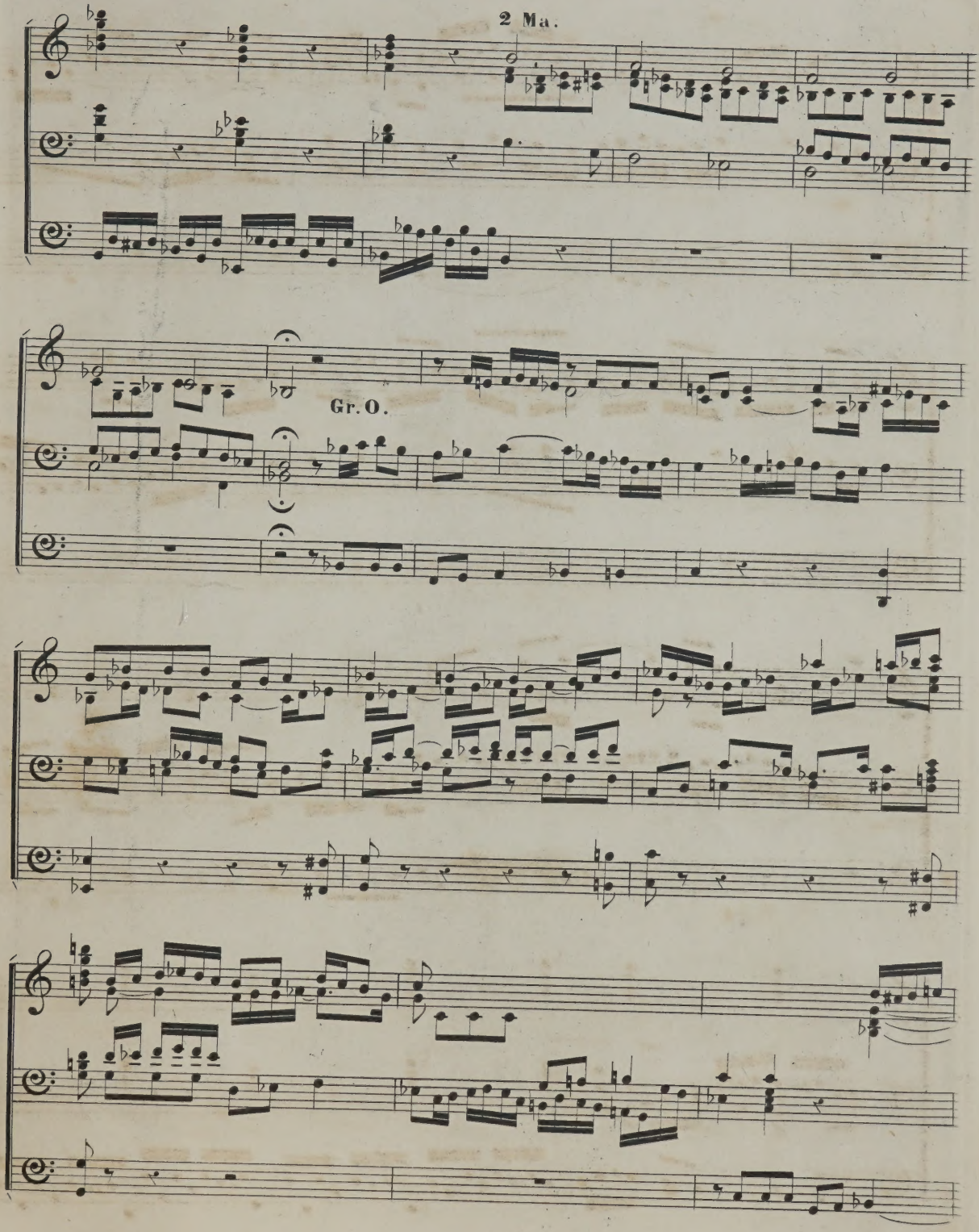



2 Ma.
Gr. O.

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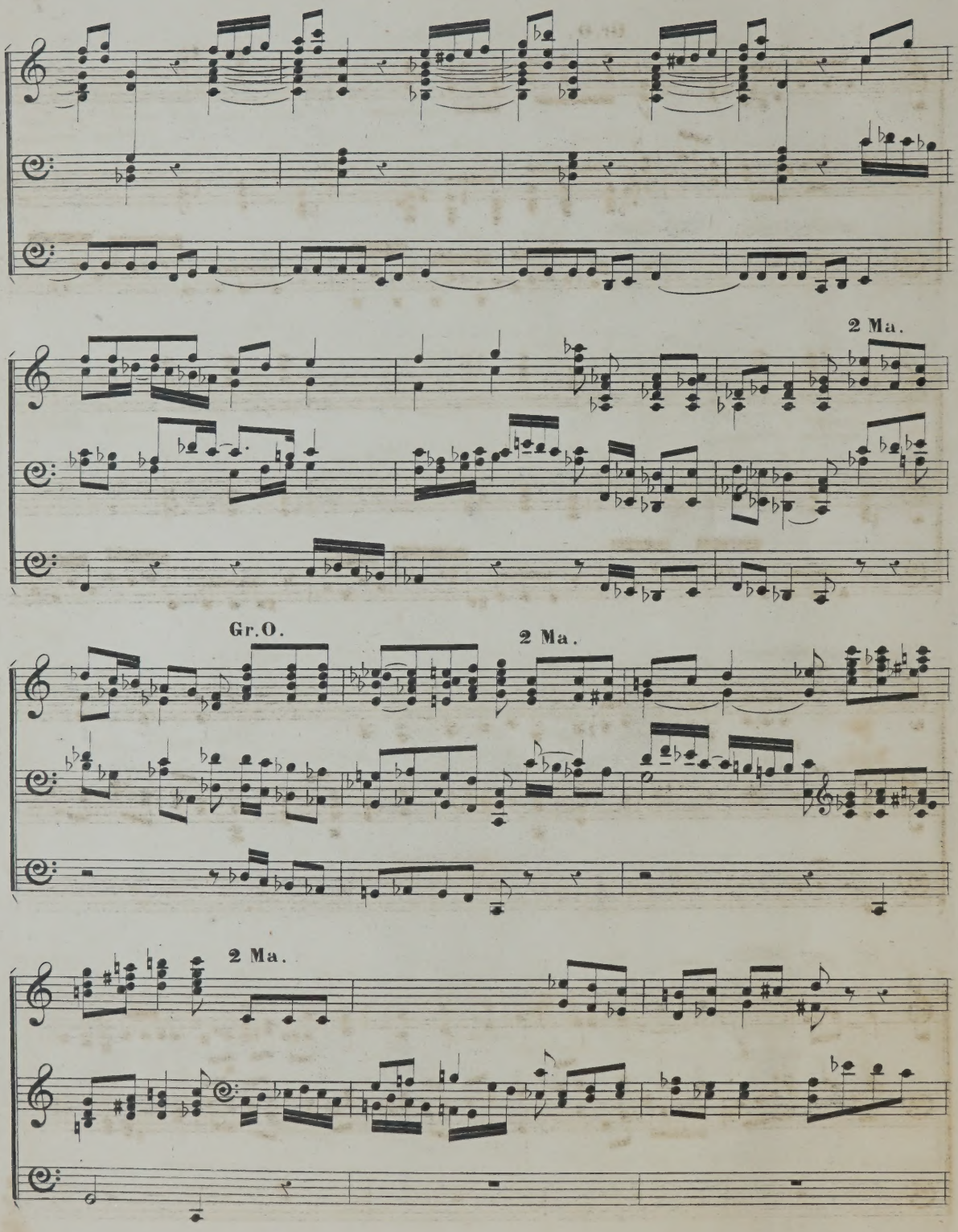
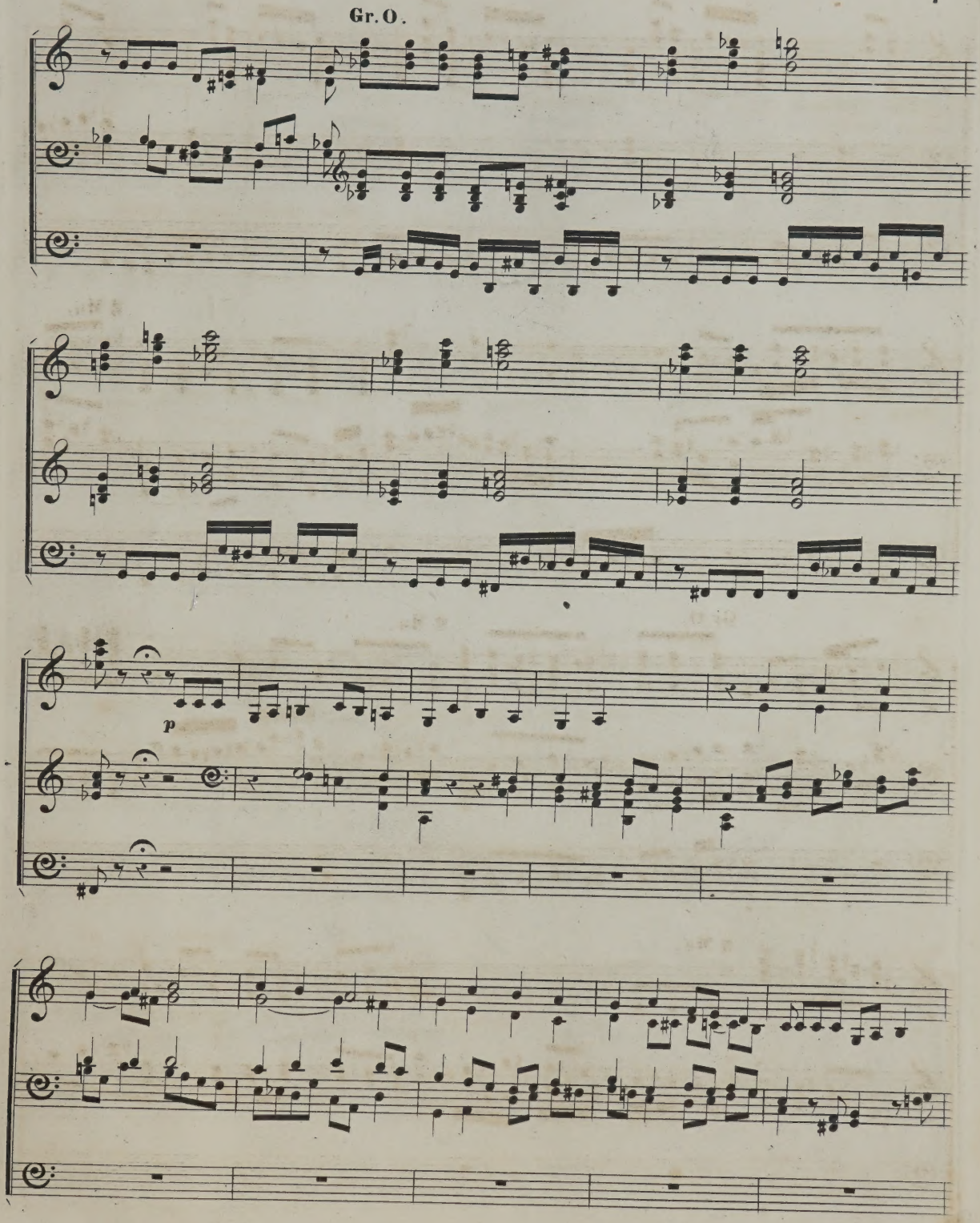
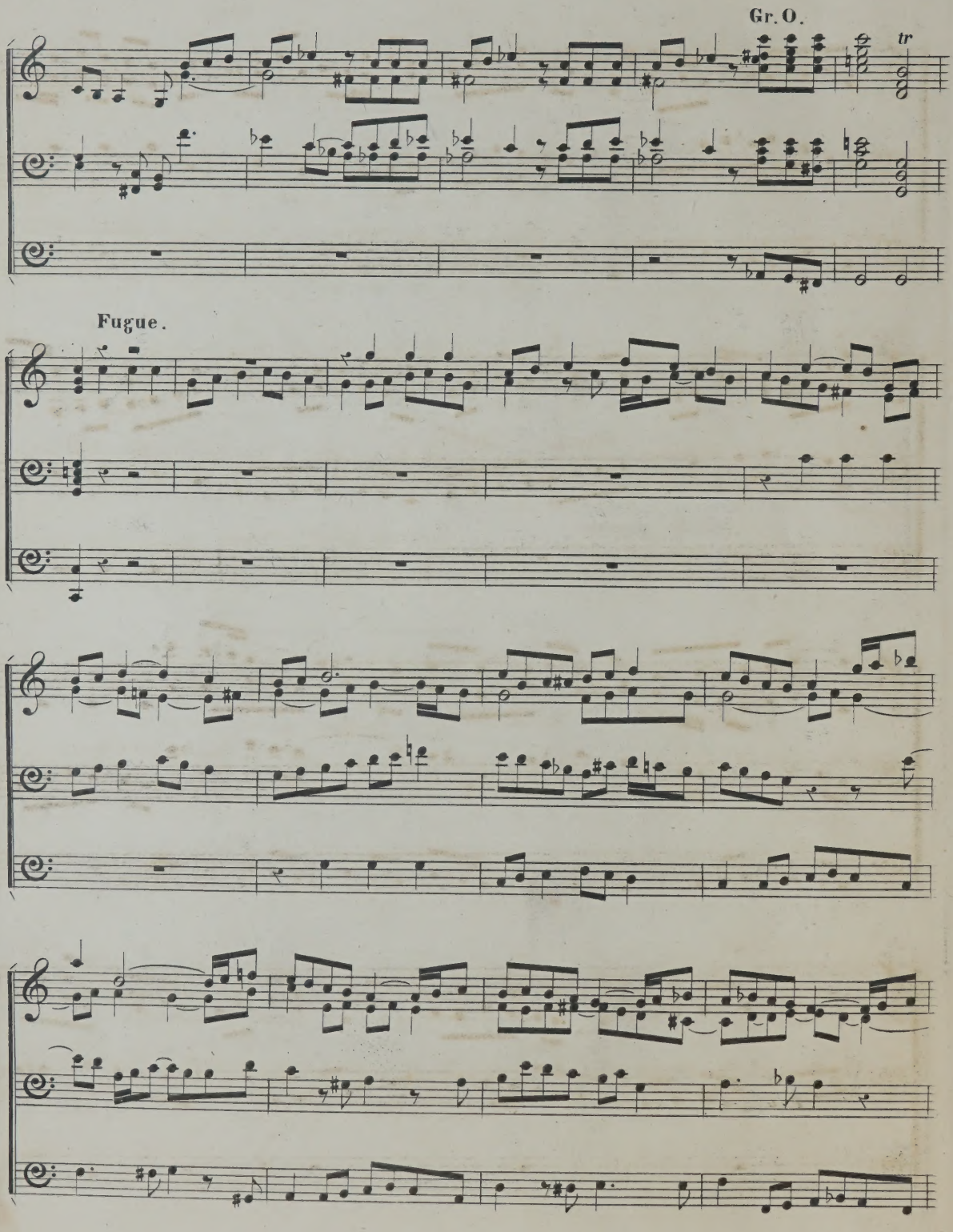
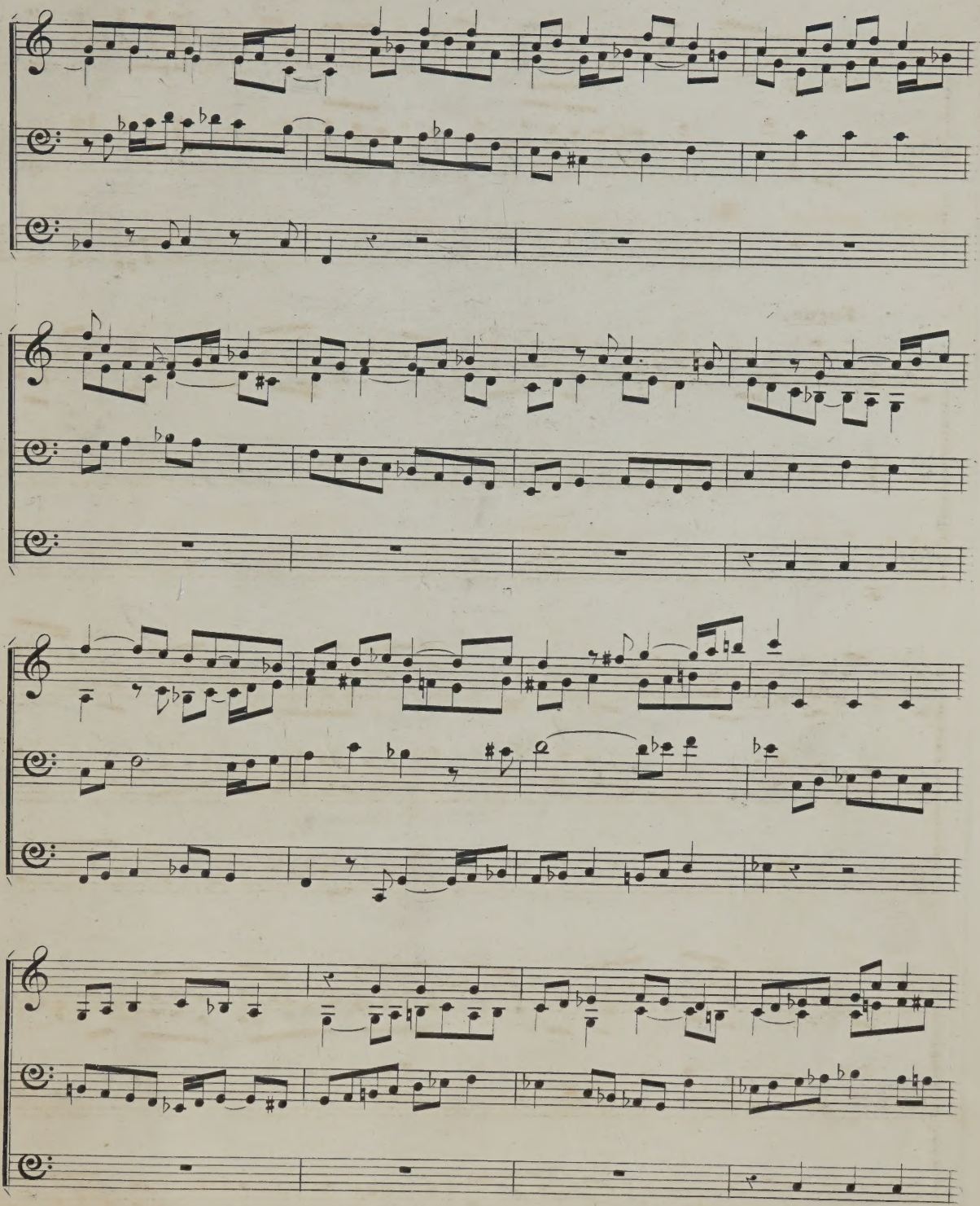
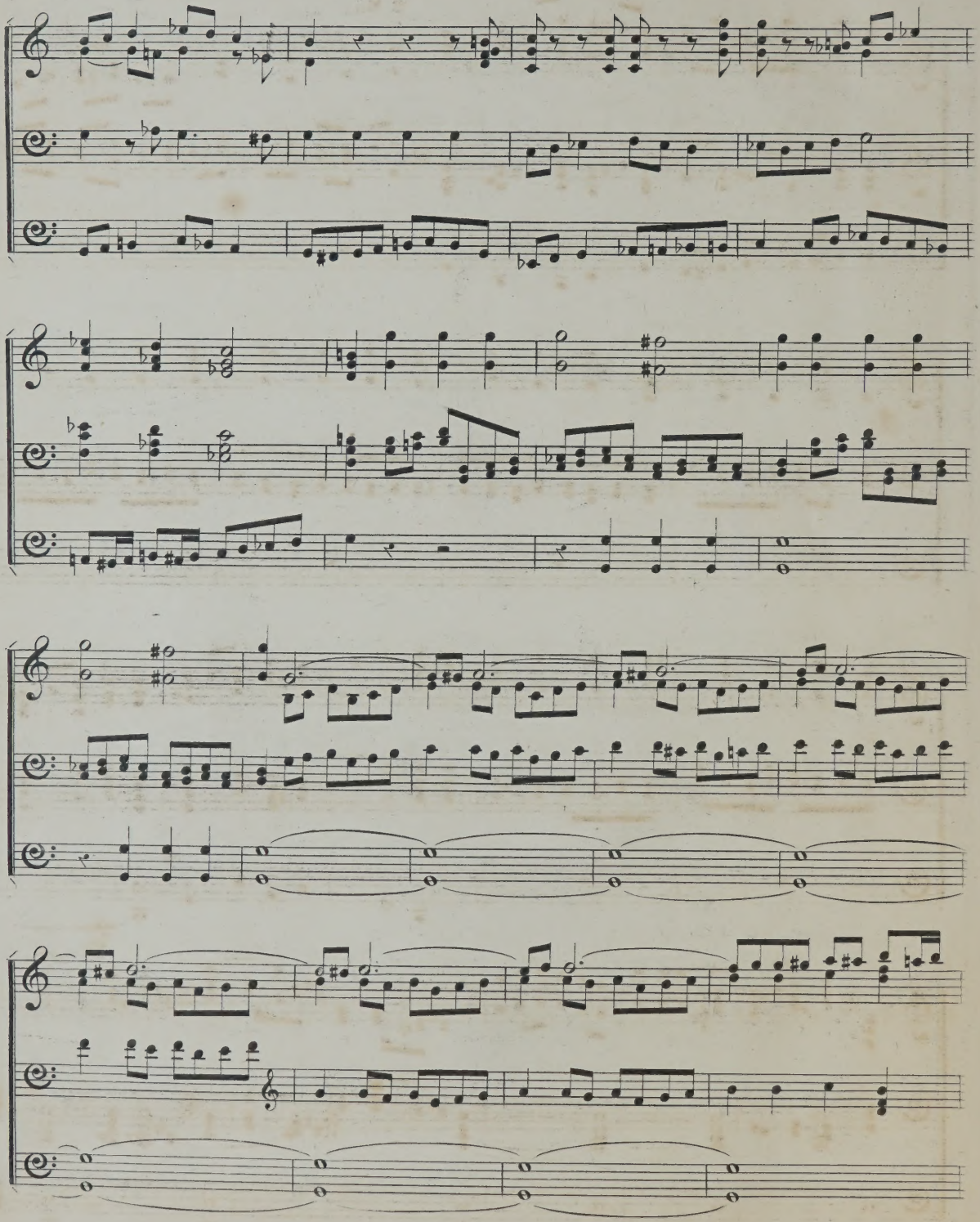
Gr. O.

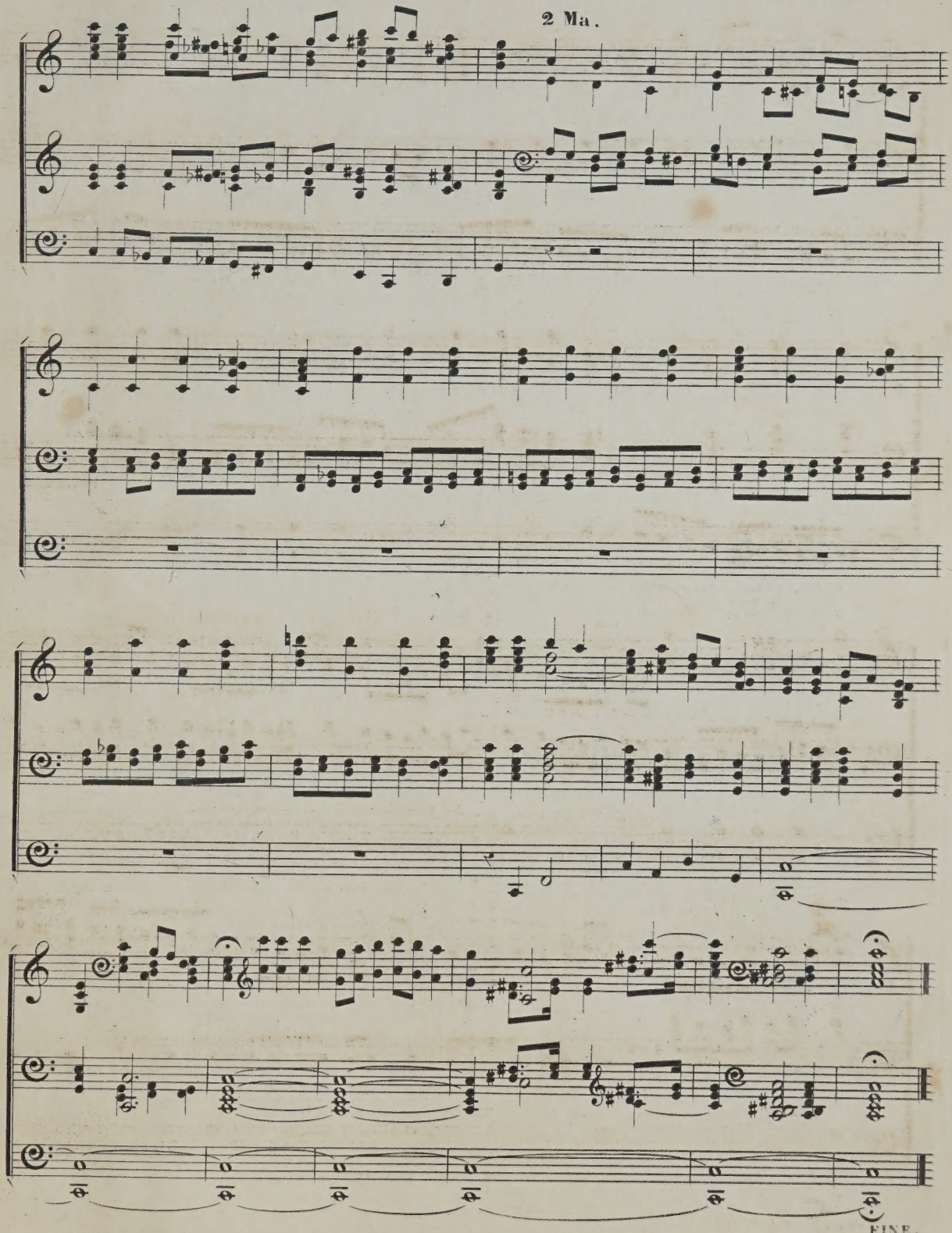

2 Ma.
Gr.O.
2 Ma.
2 Ma.


Gr. O.
p


Gr. O.
tr
Fugue.






2 Ma.
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